

**NORTH**

# MISSION NEWS

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Editor-in-Chief  
Victor Miller

**MAY 1991**

PHOTO BY AMY SNYDER



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Moon Mantras, May Doles, and Spring Merriment  
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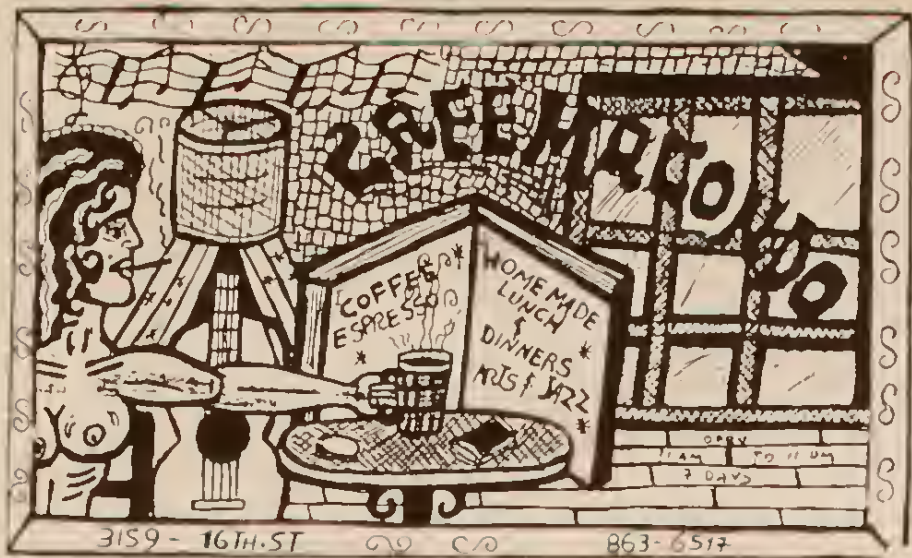
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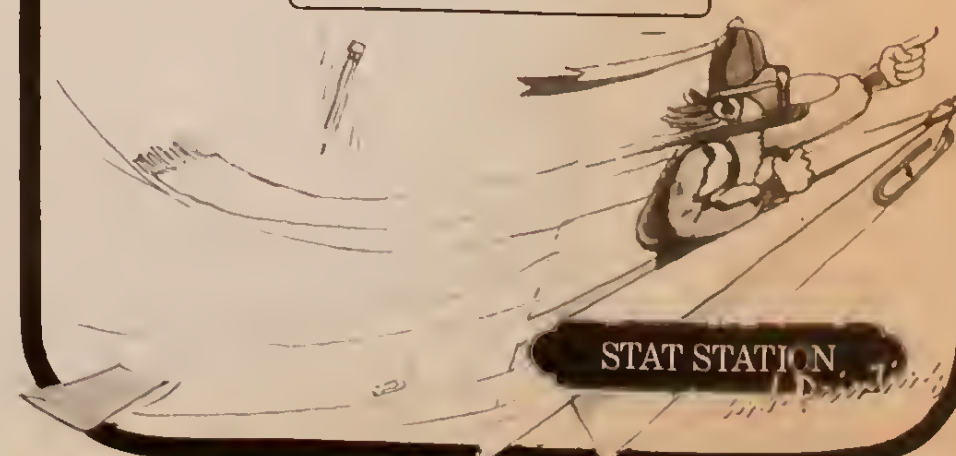
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# IS THE MUSIC OVER FOR CESAR?

Get down to Cesar's Latin Palace before it's gone for good!

Twice this month, Cesar Ascarrunz and his cronies appeared before the San Francisco Board of Permit Appeals in an effort to hold on to the club's entertainment and cabaret licenses. Each time Cesar's appeal was rejected.

The licenses for Cesar's Latin Palace have been revoked because of repeated violations of liquor laws. Cesar has been operating the club without a liquor license since last summer, when he surrendered the license to the Alcoholic Beverages Commission.

Since then, according to the S.F. Police Department, Cesar has continued to serve booze. Between October 6 and 26, undercover agents were served alcohol on six different occasions, sometimes by Cesar himself. Soon after, the police revoked Cesar's operating permits, but he's been keeping the club open while the appeals process drags on.

At the first hearing, Commander Michael Brush (former Mission Station Captain) outlined the case against Cesar, asking the board to uphold the department's revocations.

Garrick Lew, Cesar's lawyer, argued that it was all a big mix-up. He claimed that the high ethanol content of the mixed drinks could be attributed to the food extracts which were used to color and flavor the drinks.

"These extracts are sixty, eighty, sometimes a hundred-fifty proof," Mr. Lew stated, keeping a straight face despite mounting snickers from the crowd.

When the hearing was opened up for public comment, nearly half the assembled crowd testified. The vast majority of public comment supported Cesar. Several people testified that the Latin Palace is a unique showcase for Latin culture. Others said that Cesar is a generous, humanitarian fellow, that he has donated money and use of his



César Ascarrunz

club to various community groups. Several speakers charged that the city was launching a "political vendetta" against Cesar by selectively enforcing the police code.

Only one person spoke against Cesar. Ethan Clifton, a neighbor to the Latin Palace, testified that the level of violence has steadily increased in the area.

"Alcohol is a factor — and its coming from next door," Mr. Clifton said, referring to the night club. Upon sitting down, Mr. Clifton muttered "two broken legs," referring to the reward he anticipated for providing testimony.

The most dramatic moment came at the conclusion of the public comment, when the tide had seemed to shift in favor of Cesar. Garrick Lew leaned over to Commander Brush, whispering briefly, and then Brush stood and offered a compromise solution. He said that the police department

would be satisfied to revoke only the cabaret license, which permits operation after 2:00 AM, and let Cesar hold on to his entertainment license.

It seemed like a reasonable solution. The Latin Palace could still host musical performers and be used by community groups, but would close down during its most controversial hours, after 2:00 AM.

The Board of permit Appeals was not so thrilled by the compromise. Commissioner Makras, in particular, was incensed that Commander Brush would suddenly abandon his hard-line position. Makras accused Brush of neglecting the public interest.

"Your credibility is zero," he fumed. The largely pro-Cesar crowd, not understanding that Brush was trying to let Cesar off the hook, cheered the Commissioner's attack on the Commander.

The hearing only became more con-

fused as the discussion returned to food extracts. Brush and one of the Commissioners began to refer to the extracts as "abstracts". When asked what would happen if Cesar simply applied for another license, Brush caused further exasperation by saying, "I'm not in the permit department."

The first hearing ended with a decision to hold another hearing on April 24, when a fifth Commissioner would be present. The rehearing seemed token, as the Commissioners had apparently determined their position in advance. In particular, Esther Marks, the President of the board, seemed bent on nailing Cesar. The vote at the second hearing was 4 to 1 against Cesar.

Cesar, of course, isn't about to give up. First comes another hearing before the same board. If this second appeal fails, which seems likely given the Board's obstinacy, then Cesar plans to take his appeal to Superior Court.

"I'll make it a Federal case," he said.

by John Mason

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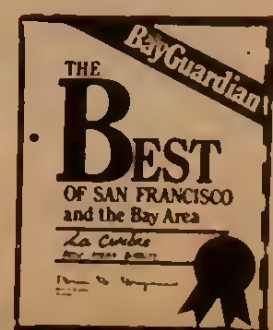
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# THE NIMBY SYNDROME GROWS

Studies taken a few years ago revealed that over 2,000 units of affordable housing would have to be created in San Francisco just to keep pace with expected job growth. To date, this has been less than a quarter fulfilled. And a growing and organized resistance to such housing in middle and upper income neighborhoods is leading to a series of skirmishes before the Planning and Permit Appeals Commissions and the Board of Supervisors.

Within the past few months:

- \* Merchants and residents in the Richmond District have banded together to block establishment of a facility for homeless families. "The city should put those people downtown," one opponent said on KCBS radio.

- \* Construction of housing for AIDS patients in the Outer Mission has forged an alliance between neighborhood preservationists and the anti-gay religious right.

- \* A proposal by the Bernal Heights Community Foundation to construct family housing at the site of the Farmer's Market led to a chaotic attempt by project opponents to unseat the Foundation board.

- \* Senior housing advocates, neighbors and City College are again squaring off over the future of the Balboa Reservoir, a site that has already been contested in three initiative campaigns.

- \* And even in the heart of the "wine country" at Sixth and Market, renovation of a long-vacant building to house the homeless is being opposed by business interests trying to upgrade that area, despite the fact that their sidewalks and doorways are already like photographs from Calcutta.

Two of the most controversial proposals, a family housing development at 16th and Church Street and a mixed condo/artists' live-work complex on Potrero Hill advanced another step towards completion over tenacious neighborhood opposition last month.

On April 8th, the Board of Supervisors approved the 16th and Church Street proposal over the objections of neighbors who asked that the existing architecturally unique but earthquake damaged warehouse be preserved. The owners of the property, Catholic Charities plans 18 units of family housing, which further angered nearby residents who claimed that more low-income children in the area would lead to more crime.

The Supervisors, by an 8-1 vote, disagreed.

And, after a series of marathon hearings in March and April, the Planning Commission narrowly approved a proposal to construct the Potrero mixed use development despite a two-pronged opposition from residents who wanted the hillside property as a park and business interests, notably Hills Coffee and Anchor Beer, who saw its future in industrial uses.

The 4-3 margin of approval may have resulted from the inability of the odd coalition of opponents to keep order in their ranks. Over the winter, residents and industry mounted a common effort, Anchor raising \$15,000 from the sale of a special "Potrero Commons" ale.

But during the hearings, both factions of

neighbor-loving Frederick Maytag 111 (owner of Anchor) has kept the money to be used 'as he sees fit'," complains opponent and S.F. Mime Troupe founder Ronnie Davis. "We know he doesn't need the money, after all he could sell a few antique washing machines and match that 15 thousand anytime."

Davis is urging Potrero residents to call or write Maytag to give the money to his non-profit Potrero Commons to continue the struggle.

The project also generated an unusual split among housing advocates - with the

One point of view - argued by the Chamber of Commerce, certain developers, etc. - contends that society has no right to take back development and speculative profits. Developers comply with a minimum 10% affordability requirement, but the thrust is clearly that those who cannot afford San Francisco rents or housing prices are to be handled by either charity or the police.

The other two options represent what might be called the socialist v. anarchist solutions (although both are greatly watered down). In the former instance, government authority is used as a collector of "mitigation monies" (what some opponents call "bribes") from market rate condo and office developers to give to non-profit developers for off-site affordable housing construction (in what are usually "shabbier" neighborhoods).

In the Potrero project, however, rich condo dwellers would live side by side with poor artists - the 30-40% affordability results from deals cut within the private sector and money held up in a legal judgment won by artists from the Goodman Building years ago. What may be particularly galling to non-profit advocates (who are not non-salaried) is that direct deals between developers and the city cut them out of the picture.

Such questions are less easily posed in simple terms of rich vs. poor and are, further, likely to surface in the November mayoral election. Even some supporters of the affordable housing policies of Art Agnos are disturbed over what they perceived as a heavy-handed and secretive planning process.

On the one hand, hastily conceived plans that bring low income housing to neighborhood at the expense of long-standing institutions such as the Farmer's Market or City College reinforce the perception of a blinkered and vindictive administration.

On the other, opponents often reveal themselves as being merely selfish in denying housing to those of suspect social class, age, color or even culture (who the hell would want a bunch of goddam artists in their back yard anyway?). As one opponent of the Farmer's Market put it: "We don't want poor people and their cars."

by Brian Doohan



the opposition succumbed to the temptation to persuade the planners not only to kill the project, but also to reserve the property for either open space or industry.

A hastily constructed alternate proposal further split the opposition and was attacked by Pacific Investments, an independent consulting firm, as leading to a doubling in cost, meaning that only very wealthy artists would be able to afford the units.

Opposition to the project remains volatile, with an appeal to the Supervisors or the voters in November still likely. But the brewing quarrel between open space and industrial advocates has bubbled over into a brawl over the ale sale money. "Good ol'

question being the role of City government in creating affordable housing.

To date, most affordable housing has been constructed with a varying mix of state, local and federal subsidies and not only some neighbors but also non-profit housing advocates stated that their objection to the Potrero project was that it would be only 30-40% affordable, not 100%.

But with shrinking state and federal subsidies, 100% affordable projects in San Francisco depend upon financing from City affordable housing funds. These funds, in turn, are maintained by two principle revenue streams - mitigation monies from market rate housing and office developments, and taxes.



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# TASKFORCE HEARS OF HARDTIMES

On the night of April 18 at the Bryant School on York and 22nd Streets, the Mission District moved closer towards solving its problems of crime, poverty, dirty streets and education cuts. This was the first meeting of the Mayor's task force on the Mission; a twenty-five member committee of community leaders, from Supervisor Jim Gonzales to Hdda Bernstein of the Liberty Hill Neighborhood Association, attempting to make the Mission a priority at City Hall. The goal of the task force is to listen to the concerns of residents and develop solutions to the concerns most often expressed.

At the meeting, several city officials, from the Fire Department, the Police Department and the Office of Community Development, among others, were present. They quietly heard grievances about prostitution, education cuts and confiscated basketball hoops from teen-age unwed mothers, newly arrived immigrants and people who have lived in the Mission for generations.

But officials from the city's schools did not attend the meeting which was unfortunate, because they were the targets of the community's most vociferous criticism. Schools superintendent Ramon Cortines, who plans to close Balboa High and Sunshine Alternative High School for young mothers and to end The Mission Education Center's program for newly arrived immigrants was singled out by the community. The task force stressed that it has voted unanimously against the closure of the schools.

Many young mothers came to the meetings and spoke out against the shutting down of the Sunshine Alternative School for young mothers. The school provides young mothers, who would otherwise end up on welfare or the street, with an opportunity to start a career. Dion Ruby, 18 and a graduate of the program, said, if the school did close, "The young mothers there will drop out and end up standing on the street corner with their babies."

Carol Farron, of nearby St. Luke's Hospital, also lamented the lack of opportunity in the Mission. "We at the Hospital are tired of seeing kids who have overdosed on drugs. They need more economic opportunities."

Another issue confronted at the hearing was the problem of people parking their cars on the sidewalks. Many who spoke suggested turning abandoned buildings into parking lots. But David Spero of the North Mission Association had a different solution. "Streets like Guerrero and Valencia are becoming high speed commuter corridors. Too many people are using their cars. Mass transit should be promoted. We need



PHOTO BY JASON ALBERTSON

## TASKFORCE MEMBERS TAKE NOTE OF COMMUNITY PROBLEMS

to convert abandoned buildings into affordable housing, not parking lots."

The Bryant School provided a compelling setting for the meeting, because it has been the focal point for drug dealing and violent crime in the last few weeks. According to Barbara Korvaes, the principal of the school, violent youth gangs have been gathering at the schoolyard and, three weeks ago, one youth was shot in the nose with a bullet from a passing car. In the mornings, students arrive at the school staring at the bullet holes that have punctured the front of the building. The neighborhood violence is especially distressing because, says Korvaes, "Our school has the highest gains in state-wide reading test scores. We've worked hard to achieve this and it would be a shame if neighborhood violence put a damper on it."

Nancy Jewitt, a neighborhood leader who lives a block away from the school, has witnessed much of the late night gang activity in the school yard. According to Jewitt, the gang members wear L.A. Raiders jackets and red bandanas over their faces. She has witnessed older men stopping in front of the schoolyard in their cars and making what appeared to her to be drug deals. One morning, Jewitt found a zip lock bag with traces of marijuana among the empty liquor bottles.

Jewitt said the youths do not speak English and she surmises that they are newly arrived immigrants from Central America. Just the sort of kids that the Mission Education Center program for newcomers, a program that Cortines has asked to be cut, is geared toward getting off the streets.

Another issue related to the youths that was debated vigorously at the meeting was the school's attempt to take apart the basketball hoops in the yard after school in order to deter the youths from congregating there. Many in the community spoke out about this during the meeting, saying that the youths that play basketball are not involved in crime, and basketball should be kept open as an alternative to drugs and guns.

Roberto Vargas, a community organizer who works with the youths, said "If the kids can't play at Bryant, they'll play at 24th and Alabama or some other playground. Taking away the basketball hoops does not solve the problem. These kids need jobs and opportunity but because many of them are undocumented, they don't have the Social Security numbers to get the jobs. We need to deal with this problem, not just move these kids from court to court. The youth are not a plague, they're part of the community."

But Laurie Butler, a Bryant elementary school teacher stressed that the school yard belongs to the students who attend the school and not to the youths who urinate on it after hours.

Many at the meeting agree that the planned closure of the newcomer program might worsen the problem with violent gangs. Marcela Martinez, a teacher in the program, said "The closure of this program would hurt the people most in need, immigrant children."

A second meeting of the task force met at Mission Language and Vocational School at Florida and 19th Street. A much smaller

crowd showed up at this meeting. The first speaker of the meeting, Manuel Callejas, pointed out the poor attendance at the meeting, remarking that only a third of the task force members showed up.

Latino tenants from an apartment building at 1476 Valencia complained of the inhumane conditions they are enduring, including leaking ceilings and non-functioning locks, window and mailboxes. One tenant, Marvin Campbell, presented the task force with a 20-signature petition demanding the city do something about the conditions in the building.

The manager of the building, Antonio Rizo, said the landlord is evicting tenants in order to make repairs on the building, and has cheated two evicted tenants out of part of their security deposits. After the meeting, Mission Police Captain John Newlin promised to bring a building code inspection team to the building to look into the complaints.

Another speaker, Ricky Cornel, a Mission resident said, "The Mission should not be a dumping ground for low income and affordable housing. Other neighborhoods should be shouldering more of the responsibility for housing."

But William Brito, a lifetime resident who works with the poor, disagreed with Cornel. "There is very little low-income housing in the Mission. Most of it is located in other parts of the city." He went on to criticize the Mission beautification project, saying it might lead to Mission gentrification.

Crime and drugs were the primary focus of this meeting, with Kyle Fury, director of the St. John's Education Center, telling of dealers peddling drugs on the steps of the center as children leave, and Manuel Rodriguez, a resident, relating his surprise when, after watching a movie, he and his wife walked into an early evening shootout on Mission and 19th.

The goals of the Mayor's task force on the Mission will be more defined after the four meetings with the public are held. The last meeting will be held Thursday, May 9, at 6:30 at Hawthorne School, 825 Shotwell Street. Anyone from the community who is committed to improving the status of the Mission is welcome to join the task force and help them focus their efforts. For more info, call Lisa Hamburger at 864-6432.

by Christian Ettinger



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## Mayor's Taskforce On The Mission

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# NEIGHBORHOOD BEAT

## New Funds Available to Seniors

The Mission Community Legal Defense, on 16th and Capp Streets, has a new plan to provide financial help for neighborhood elderly who have trouble making ends meet.

Lawyer Alfredo Rodriquez and paralegal Maria Gonzales are trying to get the word out to the community about supplemental security income for seniors (SSI). Currently, it costs at least \$650 a month for seniors to live in the Mission, and Social Security checks, which often only account for \$300 or \$400 a month, are inadequate. Seniors need supplemental assistance to go along with their Social Security checks.

Maria Gonzales said, "One example of a senior who has used SSI is a lady who came to us from Noe Valley. Her husband had died and his pension was terminated. Because this woman never worked in this country, she does not receive Social Security. So, she ended up getting zero income for a year and lived off her savings; counting her pennies every time she shopped. Even though she was not a U.S. citizen, she should have been receiving SSI all along."

To qualify for SSI, you have to be 65

years or older and own less than \$2,000 in resources. SSI, unlike Social Security, is based exclusively on need. According to the SSI brochure, "People who have not worked in the United States can qualify for this benefit." Applicants for SSI assistance need not be U.S. citizens, but they must prove they have been a legal permanent resident for three years or longer.

According to Maria Gonzales, "A key component of SSI is the Medi-Cal benefits which allow elderly people to get medical attention they often need and deserve."

The Mission Community Legal Defense Fund gets its funding from three foundations; The San Francisco Foundation, The Kaiser Foundation and the Evelyn and Walter Haas Foundation.

Seniors, if your SSI benefit is being withheld or would like to know more about SSI, come in and see Maria Gonzales or contact the Mission Community Legal Defense Fund at 2940 16th Street, Suite 301, San Francisco CA 94103, 552-3910.

by Christian Ettinger

## SAVE OUR SISTERS

The Women's Institute for Mental Health has started a new program designed specifically for pregnant women and mothers of children under one year who are crack addicted and living in the Western Addition, Valencia Gardens and Army Street Project.

Save Our Sisters, one of several programs offered by the Women's Institute for Mental Health, started only four months ago, in an effort to address the specific needs of these women.

Getting the word out is the first and often the most difficult step in creating such a program from scratch. Many of these women are isolated with children and posting flyers in laundromats and on public bulletin boards is often not enough. Michelle Morgan, Medical Case Manager for the S.O.S. program, has been working to find a reliable contact person who is familiar with each project and can introduce counselors into the communities. She says many of these women have been in jail or have lost their children due to their drug addictions and are wary of outsiders in their communities.

Enrolling clients into the program is only the first step, says Morgan, who concedes that retention is often a problem. Clients need support to stay in the program. "This means helping them take care of the necessities, like taking their babies to the doctor, scheduling meetings with counselors and appointments with Child Protective Services."

"These women are dealing with a lot of issues," says Morgan. S.O.S. not only offers counseling but classes in parenting and nutrition as well as vocational counseling. Professionals from Planned Parent-

hood, Child Protective Services and other organizations will offer clients free advice. "We strive to deal with the family," says Morgan, adding that, eventually, the program will expand to accommodate male partners (boyfriends and husbands).

The Women's Institute of Mental Health has expanded to include a complete childcare facility staffed by childcare workers who are familiar with the needs of crack babies. Many of the babies have experienced neglect and sexual abuse, which the program strives to counter by offering a lot of physical love and attention. "They (the babies) have to be held a certain way and often they are sensitive to bright lights," says Morgan. "They need special treatment like their moms."

While the S.O.S. program aims to reach out for women in their own communities, Morgan says women have to make an effort to change their lives. "I truly believe a person has to be able to meet you some part of the way." Denial often prevents these women from getting the help they need. "Because crack is so addictive," says Morgan, "you end up chasing yourself around in a circle." According to Morgan, many of these women have been addicts for as long as ten years. Threatened with the possibility of losing their children, they seek help.

Morgan believes that once women visit the new facility, complete with new childcare, kitchen and lounge areas, the number of clients will begin to grow. "You have to see it to believe it," she says.

For more information about S.O.S., call the Women's Institute for Mental Health at 864-2364.

by Sarah Baker

## NEWS FROM ST. LUKE'S

With skyrocketing health insurance costs, many Mission district residents find themselves uninsured or underinsured and, according to Dr. Mare Snyder, director of St. Luke's Emergency Room, more and more people are using emergency rooms as their primary source of health care.

An alternative is St. Luke's Neighborhood Clinic on Valencia near Army which provides treatment on a cash over the counter basis based on ability to pay. The clinic specializes in diagnosis and treatment of illnesses ranging from the psychiatric to the

podiatric, many of which would result in emergency room treatment if ignored. It's open weekdays, 8 - 4 PM. (Call 641-6500 for information on special clinics.)

St. Luke's has also acquired a magnetic-resonance imaging unit (MRI) that allows patients to be examined internally without using X-rays or surgery. It is particularly helpful in diagnosing brain injuries, slipped disks and knee injuries.

And, in conjunction with the Shriners Hospital, St. Lukes will hold a medical screening clinic for children with orthopedic, spinal cord or burn injuries on Satur-



day, May 4th, from 9 AM to 3 PM. Children up to 18 will be admitted, and translators will be on hand for those speaking only Spanish, Chinese, Vietnamese, Thai or Cambodian.

Examinations are free and transportation may be provided by arrangement. For further information, call 665-1100, ext. 166 or 131.

## SONG OF THE GOLDEN FISH



SONG OF THE GOLDEN FISH CAST

PHOTO BY PAUL CARTIER

VOICES/SF, Bay Area Youth Opera (BAYO) announces performances of David Ahlstrom's "SONG OF THE GOLDEN FISH" (The Chinese Cinderella Story), based on the traditional Chinese folk tale. Libretto and music by David Ahlstrom, staged and choreographed by Dudley Brooks, conducted by the composer. Performances Saturday, May 4 and Sunday, May 5 at 3:00 PM and 4:30 PM each day, at Mission Cultural Center, 2868 Mission Street (between 24th and 25th Streets), San Francisco.

Also with classical guitarist Douglas Hensley and featuring VOICES/SF Opera Ensemble singers and actors: Jeffrey A. Alons, Christopher Bailey, Alison Bingham, Linda Noble, Liri Rillera and Beth Rubens. Also featuring BAYO's Spring 1991 Opera Workshop for Children.

Tickets \$8.00 for adults and \$6.00 for children and seniors. Group and school rates available. Information: 415/431-2027. Children (5-15 yrs.) may call and register in advance for a free ticket.

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The "City Tow" Official Police Garage is offering a \$40 incentive for owners of junkers to drive, tow or push their beasts to Pier 70 at the foot of 22nd Street. The location is open Monday through Friday, 8:30 to 4:30 and Saturdays until 11:30 AM. Additionally, City Tow will donate \$5

to the Mayor's Fund for the Homeless for each car received. Flyers are being prepared with information about what to do with immovable cars.

All cars received at Pier 70 have to include ownership papers, so don't get any wrong ideas. Information: 621-8605.

## GODDESS EVENTS

On May 18, a ritual for the Feast of Pan celebrating "male energy" will be sponsored by Gifts of the Goddess. The Pandemonium will commence at 7 PM and include dance, music, stories and feasting (participants are asked to bring "something for the altar").

Also, Floyd Goff and Racole Tackettee (leaders of weekend retreats honoring the

power, grace and beauty of women) will discuss "Unveiling the Goddess" and lead rituals that "transcend time, place and culture" May 3rd at 7:30 PM. (Hope they get back in time for Carnival!)

Gifts of the Goddess is at 973 Valencia and program information can be obtained by calling 647-8406.

## 49er Basketball

On June 2nd, the San Francisco 49ers will play The Club Asean in a basketball game at the University of San Francisco to benefit local charities such as the Mission Housing Development Corporation and Caritas Management.

Wide receiver Jerry Rice will lead the

NFL team in the match which begins at 3 PM with admission being \$7.

For information, or to help by placing a sponsor's advertisement in the game program (which gets you a VIP seat next to the players) contact Sergio Condori at 206-2029.

## LETTER TO THE EDITOR

Editor:

This is just to let you know that the Cockroach Grassroot Coalition (CGC) is delighted with D. Michael Spero's wonderful piece in the North Mission News.

If you haven't heard of the CGC, it may be because, as you probably know well, "grassroot" is a loose English adaptation. There's no cockroach word for grassroot, everything's that way in their world. Moreover, they don't feel the need to define and publicize the way they organize, let alone label it.

In any case, they told me that, when the planet becomes unlivable for humans, they'll make sure Mr. Spero gets the most comfortable and relaxing dark, wet corner available. They are stocking the sweetest pieces of soap for him, together with some bread crumbs (having noticed it seems hard for humans to live without bread) to make survival among them the most pleasurable experience of his life.

Signature Illegible (for the Cockroach Grassroot Coalition)

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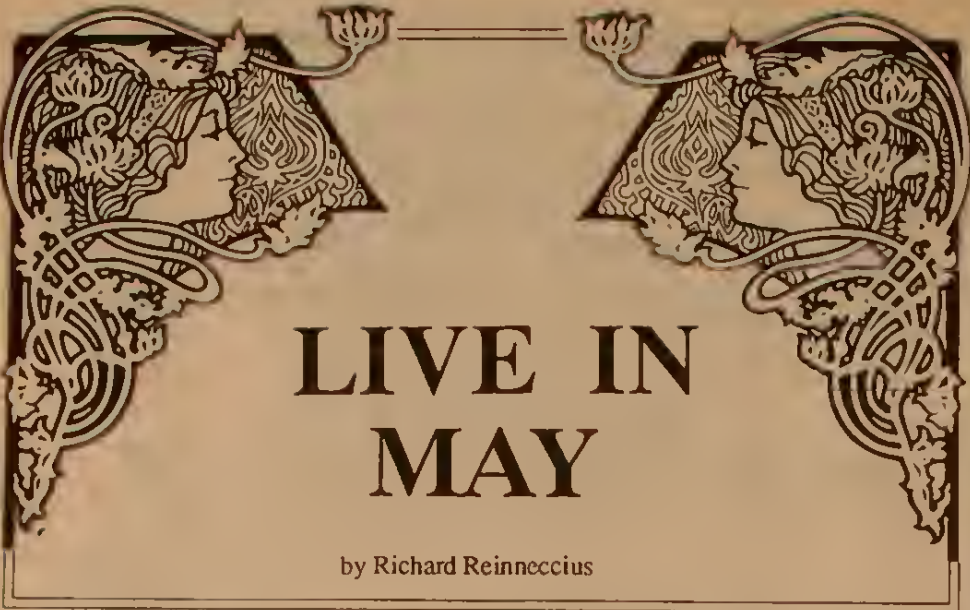
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# LIVE IN MAY

by Richard Reinneccius

## “MEMORY TRICKS” AT MARSH

Is it OK to dislike one-person shows about how tough that person's life or career (or both) has been? Such theatre has been in vogue for years, and I often find myself squirming as these storytellers tell me things they should be telling a therapist, or should just forget about.

Not so with Marga Gomez, whose “Memory Tricks” is/are playing at The Marsh, the backroom theatre at Cafe Beano (978 Valencia near 20th Street, 641-0235), weekends through May 19. The locally popular gap-toothed “stand-up artist” proves herself to be a very fine, controlled actor in this story of her growing up in Harlem (“we called it ‘Washington Heights’”) with her comedian father and exotic dancer mother.

Before intermission, the show is usually wildly funny, though she wipes the smiles off our faces often enough to show us her troubles of growing up were real. Then Gomez challenges us with the reality of being an adult dealing with her mother's Alzheimer's condition, in a series of quiet and sad stories punctuated with humor. “You have to be able to laugh,” she said in an interview afterward, my mother still

laughs a lot, and is very funny.”

The performer-author is quick to give credit to her director-collaborator David Ford for the script's success: “We quickly discovered we have the same somewhat cynical sense of humor, and it's worked wonderfully.”

“Memory Tricks” closes at The Marsh May 19, with no firm plans to tour after that. Gomez says she'd like to put it on tape or film, and make lots of money to help her mother. It should happen.

## “DOG PLAYS” AT JOSIE'S

The late Robert Chesley's “Dog Plays” (about a man named Dog) are on at Josie's Cabaret and Juice Joint (3583 16th Street at Market, 861-7933). Scheduled to close May 5, I hope they'll be brought back or extended.

Tough, quiet, reflective writing by a man who knew he was dying of AIDS. Though there's humor, the pleasure comes from hearing insightful commentary on our time, in three short works that have the feeling of important, well-crafted essays on this ultimate topic. They're well mounted by Kelly Hill with minimal, effective sets



MARGA GOMEZ APPEARS AT THE MARSH

and sound by Alan Greenspan and J. D. Wilson, respectively. James Harrington frames the pieces with live Stephen Foster songs — simple, enjoyable - funny and sad.

## ALSO RECOMMENDED IN MAY

Tale Spinners Theatre's two oral history plays on sex workers are in repertory through May 5 at Climate Theatre (252 9th Street, 626-9196). Tony Sciallo's “Homework” and Lee Jenkins' “Dangerous Beauty: Love In The Age of Earthquakes and AIDS” are both based on interviews with local persons, and are effectively staged by Paul Hellyer.

“WOMAN TIMES THREE” are three plays directed by women at BRAVA! For Women In The Arts' new studio theatre in The Mission (2180 Bryant at 20th, 641-7689). Jeannie Barraga's “Kenny Was A Shortstop”, dealing with an accidental gang war murder, plays May 10 to 19, and h. Tirrah McNair's “Up The Ante”, an African-American allegory set to music, is on May 24 to June 2. Both are directed by the authors, and are accompanied by Harold Pinter's “A Kind of Alaska”, about a woman who has slept 29 years, staged by Pat Beaupre.

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## Carnaval Festival Celebration

Saturday, May 25th  
**Carnaval Festival**  
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Sunday, May 26th  
**Grand Carnaval Parade**  
Starts at 11.00 a.m.  
**Carnaval Salsa Ball**



Produced by MECA, Carnaval San Francisco is a project of The Mission Neighborhood Centers.  
Funded in part by Grants For The Arts



# CARNAVAL: A UNIQUELY



PHOTO BY OLSZEWSKI

- by Betsy Randolph

For many people, "Carnaval" may conjure up images of the beaches and mountains of Rio de Janeiro teeming with festooned flesh and dancing and drumming late into the night. Or perhaps the obscene American version — the narrow streets of New Orleans during Mardi Gras, woozy with jazz and liquor and colored beads. The spirit of revelry and abandon suffuses Carnival celebrations the world over. But San Francisco has managed to concoct its own delightfully eclectic, rainbow version of the "Festival of Reversals" over the last 12 years. And what better place for such a jubilant community spectacle than the Mission.

On Memorial Day weekend, the streets of the City's most ethnically diverse neighborhood will fill with the music, costumes and dances of Brazil, Bolivia, Guatemala, Nicaragua, Honduras, Mexico, Polynesia, Africa and North America. Samba dancers, Orisha drummers, blues and Dixieland bands and huge walking puppets all make up the distinctive blend that is Carnival San Francisco.

An estimated 500,000 people will be tempted by the many opportunities for revelry May 24-26. Carnival features three celebratory evening balls, two days of the free open-air Carnival Festival and the Carnival Grand Parade on Sunday. The weekend events will be covered by KGO Newstalk 810 radio. Channel 7 KGO-TV will present "CARNAVAL '91", a two-hour broadcast of the parade from 3-5 PM on Sunday, May 26.

This year, more than ever, the theme is "jump in and join the fun." According to Roberto Hernandez, President of the Mission Economic Cultural Association (MECA) which produces Carnival, "Now

is the time to enroll in samba, rumba, salso or calypso classes, or join one of the Grand Parade escolas (dancing contingents), or volunteer to help with Carnival. This is a city-wide celebration, and we'd like everyone to shed their inhibitions and plunge into the festivities." See the listings accompanying this article for specific groups and classes to contact.

The festival begins with a cavalcade of stars on Friday night at the CARNAVAL SALSA BALL. Afro-Cuban musical ensemble Conjunto Cespedes will play original and traditional "danceable poems" and rumbas. Headlining the show are Celia Cruz, the "Queen of Salsa" from Cuba and singer Jose Alberto, "El Canario", from Puerto Rico and New York. The Salsa Ball will take place Friday, May 24, 8 PM - 2 AM at the Fashion Center, 699 8th Street (at Townsend).

One of the biggest attractions at this year's Carnival is Celia Cruz. The internationally acclaimed singer began her performance career in the 1950's with Cuba's famous conjunto, La Sonora Matancera. She has recorded with Tito Puente, Johnny Pacheco and many others, and has 20 gold LP's and over 100 awards to her name. Her 1973 performance of "Gracia Divina" at Carnegie Hall launched the rebirth of Salsa and Celia's career as its "Queen". Her trademark brilliant costumes, her warm, exuberant style and her commitment to the heritage and vitality of Latin music make Celia a perfect addition to Carnival in the Mission.

The City's largest outdoor party begins Saturday with the CARNAVAL GRAND FESTIVAL from 11 AM - 7 PM on Harrison Street between 16th and 21st Streets. Three stages will rock with continuous live entertainment Saturday and

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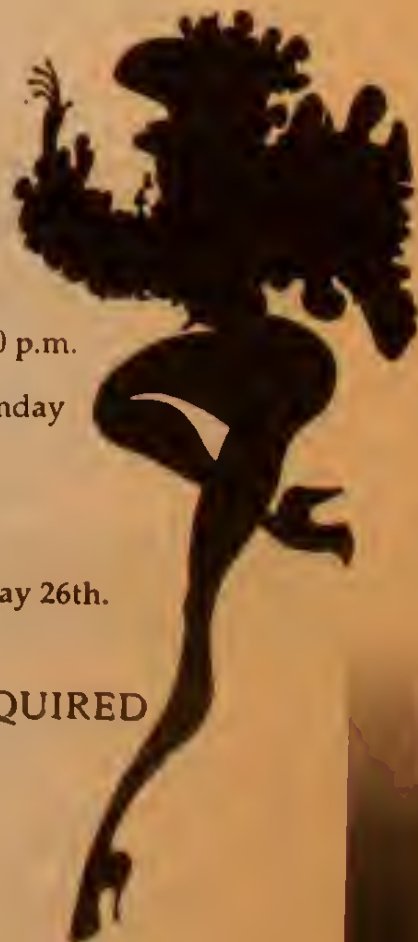
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# SAN FRANCISCO FESTIVAL

Sunday, ranging from salsa and samba bands to caribbean, calypso, jazz and swing, world beat and reggae music. Festive booths will offer a variety of international foods, hand-crafted items and works of art.

Carnaval inspires dancing in the streets to the rhythms of groups like the Bay Area's top Afro-Beat band Kotoja, the Caribbean Allstars and Rankin' Scroo and Ginger. Also playing at the Festival will be Merl Saunders and the Rain Forest Band, combining high-energy R&B tunes and sounds from their "Blues From the Rainforest" release, a collaboration with Grateful Dead guitarist Jerry Garcia. More than 15 other bands and several of the Bay Area's best Latin and world music DJ's will provide dancing music over the weekend.

The festivities continue into the night with The Mighty Sparrow, "Calypso King of the World", headlining the CARNAVAL CARIBBEAN BALL on Saturday, May 25, 8 PM - 2 AM at Club Townsend, 117 Townsend Street. Joining The Mighty Sparrow Saturday night will be Our Boys Steel Orchestra from Trinidad and Tobago.

The Mighty Sparrow began recording in 1955 in Trinidad and virtually created modern calypso by adding pop melodies to the music and mixing topical lyrics with songs about love and sex. His recordings and performance prowess have earned him many awards, including seven "Calypso Monarch" titles. He has won the Calypso "King of Kings" competition twice.

The colossal CARNAVAL GRAND PARADE on Sunday May 26 will be the largest ever, with some 50 contingents. The parade's spirited roll through the Mission begins at 11 AM at 24th and Bryant Streets, moves west on 24th to Mission

Street, north on Mission to 17th Street and east on 17th to the Carnival Festival site at Harrison Street, where the party will go on until 7 PM.

Grand Marshal Mighty Sparrow and his entire orchestra will head the parade, followed by the elected King and Queen of Carnival on their massive floats and the dozens of parade contingents. Feathers and glitter and plumed scanty costumes will abound, but there is much more. This is the Mission.

Notable newcomers to this year's parade include a dance group from SF City College who will show us Carnival, Bulgarian-style; "Orixa Ba-Ba", who will do Bahia-style (as distinct from Rio glitz) dancing and drumming in celebration of the gods and goddesses of the Yoruba pantheon; and the Mandalayo Institute, an African group from Oakland.

Sure to capture attention and wonder will be the Wise Fool Puppet Intervention contingent. Wise Fool's larger-than-life puppets and dramatic character stiltwalkers have dazzled crowds at the Mission's Day of the Dead parade and numerous protest rallies. Wise Fool, accompanied by the drumming group Urban Love Warriors, will perform a "Dance of the Elements", as an alternative to the visual displays of "T&A" usually associated with Carnival. To participate in the Wise Fool contingent, contact Amy at 647-2716 or Ruby, 826-7257.

For those whose urge to dance and debauch hasn't been quite quenched, the final event of the weekend is the Carnival Samba Ball, Sunday May 26, 8 PM - 2 AM at Club DV8, 540 Howard Street. The Samba Ball features the music of Viva Brasil and Grand Parade dancing contingents Escola Nova de Samba, Ginga Brasil, Foga na Roupa and others.



Photo by Bruce Dantzker



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# CARNAVAL KING AND QUEEN 1991

- by Claudia Lunstroth

"Carnaval is my soul," laughs this year's Queen, Neuza Duarta Brown. "I love everything about it."

Neuza would be Carnaval royalty even if she hadn't won the contest for Queen. She has danced in San Francisco Carnaval celebrations since they began in 1968. "Carnaval is my life," she explains.

At first Neuza didn't think she would have enough time to prepare for the contest, because she got very short notice. But, she admits, "Even if I say no, my body throws me over there again." She dug out her costumes, some she's made and some from Brazil, and won every category of the contest.

"I don't have the words to express how I feel to be Queen. I am very, very pleased."

Neuza, a native of Rio de Janeiro, has been preparing for this moment for a long time. In Rio, she danced at Carnaval with one of the biggest samba schools, Scala de Samba de Mangera. She was only 17 years old. Here in San Francisco, Neuza has danced with Marlene Rosa de Lima at the Scala de Samba de Alegria for over six years. The fact that she has participated so enthusiastically for so many years in San Francisco's Carnaval has given her a reputation and led to her being asked to run for Queen.

"I am a big star now. I'm ready to have black and white pictures taken," she said, half joking, half serious.

Neuza designs her own costumes, sometimes spending months at a time on each, searching in New York and Los Angeles for the right feathers, sewing the brocade by hand. If necessary, she sends to Brazil for materials.

Neuza is a sincere devotee of Carnaval - not just because of the revelry, but more importantly because of its history. Carnaval is a pre-Lenten celebration and, in that sense, is similar to Mardi Gras, but it also commemorates the freeing of the slaves in Brazil. The freed slaves celebrated their liberation in the streets for seven days.

Today with Carnaval, everyone can be free, Neuza claims, free to dance and be happy. Political strife around the world is tearing people apart, but Carnaval brings people together. "Their souls are out - connections with other people" are formed. Everyone is happy and that's what is important.

Neuza's wish is that Carnaval in San Francisco will grow and reach more and more people, especially young people. She believes the African-influenced music

and the spirit of Carnaval would appeal to those who feel left out or just bored with the everyday routine of street corners and harsh urban realities.

More support from the city would help a great deal, Neuza laments. The city provides big, open spaces to many festivals and parades by closing off streets.



KING IVON AND QUEEN NEUZA PHOTO BY JASON ALBERTSON

But, all in all, Neuza is grateful for the chance to celebrate Carnaval so far from Rio. "I thank San Francisco for allowing Carnaval on the streets. It feels like Rio. I can't express how good it makes me feel. Very, very pleased."

During Carnaval in Brazil, "nobody stops" for four days and three nights, says Ivon Pandolsi, King of Carnaval in San Francisco. Poor people have spent the entire year saving their meager earnings so they can be king for a day in style. The magnificence of the costumes and the performances and the celebrating is hard to describe, and certainly hard to duplicate, but, as King, Ivon Pandolsi plans to give a taste of Brazil to San Francisco.

Ivon moved to the Mission three years ago after studying and teaching dance for ten years in Brazil. Now that he's so far away from home, Ivon says "I'm all Brazil. I need to show my country."

In a sense, he works all year long preparing for Carnaval because he teaches dance in his own studio, specializing in the lambada and samba, and creates costumes with his partner Alex Saporetti.

In Brazil, Ivon's friends talked him into entering the costume contest. He won.

By working with traditional dances and costumes, Ivon strives to bring some of the spirit of his country to his new home. "I want to show the people what Carnaval is," he declares happily.

Ivon was chosen King of Carnaval because of his hard work on festival preparations, and because he personifies

presenting the image of Carnaval which, he explains, is infectious "happiness and dancing".

He misses the grand scale of the celebrations in Rio de Janeiro where bacchanalia does away with everyday life. The entire city attends this party. Up to 5,000 schools march in the days-long parade. Clubs stay open until 8 in the morning: the revelers spend a few hours on the beach recuperating before returning for more cathartic gluttony, and perhaps some decadence.

If he could transport just one thing from Carnaval in Brazil, Ivon would bring the sambistas, the highlight of the parades. These scantily clad women - sometimes not wearing more than a few strings and body paint - dance what everyone feels. For Ivon, the beauty, the talent and the spirit of the sambistas make Carnaval what it is.

"The best thing," King Ivon advises, short of jumping on a plane to Rio, "is to come to the Mission to celebrate life." The King will show you how to do it, Brazilian style.

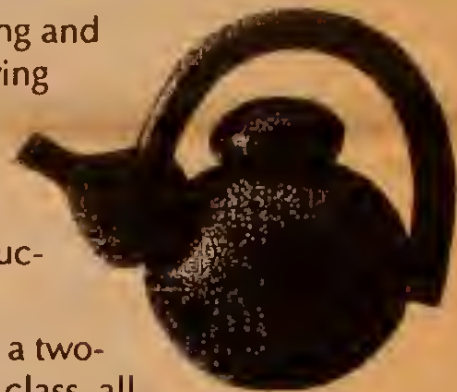
Anyone wanting to learn the dances of Brazil or to show off at Carnaval with a knock 'em dead costume of shocking colors and feathers should call Ivon's studio, Birds of Paradise (121 Capp Street, 863-3651). Ivon also leads a dance troupe that performs around the city.

The King and Queen will ride together on a special float and will lead all Brazilian commemorations.

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# THE FACE OF THE FUTURE

For thousands of visitors and residents of San Francisco, the Mission is the hotbed of entertainment during May. With this year's Cinco de Mayo a virtual celebrity manifesto (but I want to see Linda Ronstadt rolling down the streets with Jerry Brown - for old times' sake!), the long-awaited celebration of Carnaval will garner as much, if not more, media attention in the same fashion.

For myself, one of the warmest memories of last year's rain-drenched Carnaval parade was Lucia, a six year old spectator in an arm-sling who stood next to me while we watched various interpretations of the Samba theme whirl, swerve and coast by. "Next year you'll see me out there instead of here. I'm gonna be careful not to break my arm again," Lucia decidedly assured me.

Middle School to sew red and yellow skirts and stripe pants.

Similarly, Maria Cabrera's endeavors (not to mention the model commitments to community-involved public education) at Buena Vista Alternative School include aiding dancer/choreographer/drama instructor Judith Justiz, whom Buena Vista brought in last year as Carnaval-teacher-in-residence.

"You know, when Dahyana (Otero, teacher and former director of BV's Carnaval effort) started this in 1987, so much of the organizing she took upon herself. Now we have eight committees and begin rehearsing in October! It's quite magical, when the abilities and energies of different people come together. Parents like Maria Pena, who has two children here at Buena Vista, has been designing our costumes for

PHOTO BY BRUCE DANTZKER



PHOTO BY BOB HSIAO

Judging by the innate human desire to be watched by others (and, of course, children are uninhibited enough to boast they like it), I knew my big-eyed sidewalk companion was already preparing for next year's performance. Not surprisingly, much thought about design and performance is sparked by young minds.

Mallory Barren, like many teachers helping prepare the children involved in 1991's Carnaval, is far from a subdued supervisor to her sixth, seventh and eighth graders who will soon perform in the parade. Like the numerous parents and faculty who glue, stitch and mantle ideas into reality, Barren has been spending time outside teaching students at the James Lick

three years. Cynthia (Pierce), a teacher here, took over teaching our second graders rhythm."

Martha Efstralla, student advisor at Bryant Elementary, enthusiastically describes how, to many families who feel shy and isolated from participating in the school's events, Carnaval is an opportunity to take part in sharing the responsibilities of teaching Caribbean/Latino history.

"Many families who first move here from Central America, Mexico, etc., are overwhelmed. Think about it! To move into a primarily English-speaking society, to a city where there are people from so many heritages, to take part is to feel proud. This year we have many Asian kids partici-

pating. Here are more families who take part in the preparations and festivities because Carnaval is such a community thing."

While Efstralla believes Carnaval's first years inspired "more spontaneity, more indulgence", she is certainly not handing over her duties. "There are so few occasions like (Carnaval) when you can feel and see the happiness. It certainly goes beyond the event itself... I really believe parents watching other parents work with their children enable them to understand the patience it takes to care for a child.

Intertwining family background, a zest for dance and rhythm and a universal desire to be seen by a crowd, Carnaval's timeliness is no better appreciated than watching the hundreds of children who will perform. Not only will groups from James Lick, Bryant and Buena Vista take to the (hopefully sunny) streets between the Mission and Civic Center Plaza, but also the Taft Elementary School from Redwood City.

What's more, there are always the individual surprises that pop out of the crowd, if you've ever taken part in Carnaval. "The kids realize that the people watching them are also learning about their culture, and it gives them pride," Barren says during a recent afterschool rehearsal in James Lick's auditorium. Barren explains that the last few months of learning shifty steps and motions goes beyond Carnaval's parade.

Mariano Tapia, founder and leader of the dance troupe Los Matlachines, has been so impressed with working with the youths that he will also be directing them for an upcoming performance May 11 at the Golden Gate Youth Arts Festival. Talks about possibly participating in a Disneyland parade have been working their way into the young dancers' itineraries.

Of course there are the hardships of partaking in Carnaval's whirlwind of excitement. Case in point: This year Buena Vista has had to make even stronger efforts to raise \$1,000 that was previously donated by the Mission Economic and Cultural Association (MECA). "Whether or not

parents can afford to give \$15 for materials, their child will not be denied. If it takes selling T-shirts and conducting more fundraisers, then we'll do it. That's what makes our network of parents and staff so unique," Cabrera says.

After two consecutive years of being awarded first place in the children's category (also third place for overall visual entry), Buena Vista will make no compromises on their elaborate costumes and clever floats. Besides, with this year's Afro-Cubano theme dispersed throughout Buena Vista's curriculum, another big award would top off a great school year.

Carnaval's prismatic display of color, texture, rhythm and sound will undoubtedly be grand; yet as cute as it sounds, it's the children who ultimately express what Carnaval is all about. Rather than feeling lost and divided in a culture that concentrates on image and consumerism, children experience the wonderful sense of accomplishment, playing roles as artists, dancers, educators. We should all be so lucky to have Carnaval's spirit throughout the year.

by Kristy O'Rell



PHOTO BY AMY SNYDER



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The power of myth is the power of words and images to evoke psychic energy both individually and collectively. When the death of winter gives way to the birth of spring a natural sense of wonder and energy awakens in all of us. This energy or cosmic flow is difficult to explain in terms other than magic. This knowledge, which is beyond the physical world, has received little attention from science despite its great influence on world history through religion and art. This esoteric wisdom is now going mainstream in the popular culture and the Bay Area is once again on the cutting edge.

Reduce the ancient four elements of earth, water, fire and air down to the more recent molecular elements and you have a dynamic study in polarities between positive and negative--contraction and expansion between protons and electrons--this movement is best described as a random dance. If you choose to "Catch the Carnival Spirit" you choose expansion. Love, compassion, desire to experience aliveness, embracing our sexuality all allow us to go with this flow, and beat in time to the cosmic pulse. In other words, to expand rather than contract. The best way to travel is with your own intuition.

C.G. Jung (1875-1961) first explained this inner path of awareness in terms that most people still do not understand; archetypes, collective unconscious, animus and anima, synchronicity. More recently, Joseph Campbell (1903-1987), through the power of PBS television and his genius, broke through to a much larger audience and explained the profound impact of myths and symbols upon society and individuals. Hollywood has now caught on and with the great success of films like *Ghost*, *Field of Dreams*, and *Dances with Wolves* we can expect a continuing wave of



Photo by Bruce Danziger

spiritual mystery mass media. C.J. Jung was a great fan of Carnival for it celebrated his life's work--the exploration of the collective unconscious.

Jung parted with the father of psychology, Sigmund Freud, over the fundamental importance of the collective unconscious. For

Freud the ego was most important and unconscious flowed from the ego as an individual experience. For Jung it was the reverse, the ego was a relatively recent development in the human experience and it was derived from the individual's unconscious. This unconscious was in turn

connected to a vast maternal sea of images (called archetypes) great stories (called myths), energies (male anima, female animus) and history (souls) which was so vast and powerful that words, time and place could not begin to describe it. Jung called this the collective unconscious. Some current new age descriptions call it the cosmic mind.

**We dance:** Whatever the terminology, a greater understanding of the cosmic mind is a spiritual path requiring acceptance of a power greater than yourself. Exactly what this path might be has been the source of great historical impact and consciousness transformation since the beginning of recorded history. Ever since humans separated from other living things by acquiring the mind's ability to relate us to the past or project us into the future, mythical stories and figures have been the clues that allow us seek our spiritual potential. For Joseph Campbell myths were the music of the spheres and the song of the universe. A favorite Campbell story concerned a Shinto priest explaining his way to a dense social philosopher. "I think we don't have ideology," he said. "We don't have theology. We dance." Which is also what we do come Memorial Day Sunday--Carnaval day.

The three most influential religions in world history, Christianity, Moslem and Judaism, which also share geographical origin and patriarchal monotheism with each other, achieved their greatness by recognizing that the power of myth also allowed for skillful and authoritative reinterpretation by prophets, priests or in today's parlance--spin doctors. For example, consider reinterpreting the Adam and Eve creation story common to the big three where Eve becomes the heroine for choosing to disobey a more powerful force

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by eating from the tree of knowledge and thus opening up a world of new possibilities for her children. Most other religions or belief systems allow for a wider variety of consciousness transformation by offering a wider variety of psychic energy models in the form of gods or deities.

**Orishas: Our oldest wisdom system.** The most celebrated of these polytheistic systems is the Greeks but there can be little doubt that the oldest wisdom system originated in Africa where the spirits are called orishas. This ancient religion had no all powerful jealous god and was quite content to co-exist peacefully by going underground and blending its gods and spirits (energy consciousness shapers) into the rich tapestry of saints which Christianity offered. The two most well-known new world systems are Santeria of Cuban origin and candomblé associated with the Bahia region of Brazil. Carnaval-San Francisco artistic director, Marcus Gorden, is a Santeria priest and two prominent SF samba schools *Orixá Ba Ba* and *Escola Nova de Samba* describe the deities in their programs.

The Indian tribes of the Americas lived their polytheistic mythology on a daily basis. Sacredness of the earth, a deep appreciation that death and life were inseparable combined with

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As an Expression of Joy.  
Like a Celebration of Existence  
Like the Coming of Spring  
or the Sun Rising  
Pure unbounded Joy  
**JIM MORRISON**

the glory of rebirth, the four directions and the dual nature of the world are growing spiritual themes of our times which enabled these much earlier new world settlers to remain centered along a spiritual path which our society seems to have lost. As we countdown to the new millennium, it is helpful to note that the Mayan priests predicted this period would be a time of transformation for the new world. Aztec/Mayan written scripture also contains an eerie but accurate description of Cortez the Conqueror's destiny. Xipe-Totec is the name of the Aztec god of fertility as well a star dance troupe in the parade.

**When events take on a mythical dimension our souls are touched.** We feel grace coming to us as beauty. Drawing picture stories in our mind allows interconnection with other minds. Carnaval becomes great when the distinction between dreams and reality blurs and we are set free from social mores, class distinctions and repressed inhibitions. We are able to release secret desires and buried regrets and give expression to the duality inherent in all things. All cultures pay tribute to Carnaval's greatest

theme, the celebration of Spring's rebirth of life from death. However, the roots of modern day Carnaval began with the Greek mythology's Eleusinian mysteries hundreds of years before the birth of Christ. This year's Carnaval contingent poster pays tribute to this Greek contribution by celebrating three of this Greek mysteries most carnival-like deities, Pan, Cupid and Aphrodite and the three kinds of love; Eros, Agape and Amor.

Pan is a simpler manifestation of Dionysos or

intensity and keeps life from becoming boring. Pan represents Eros, the sexual biological urge what Campbell called, "The zeal of the organs for each other."

**The Beauty of the Moment:** Aphrodite is a love goddess with lessons regarding sex. If we fear and avoid pleasure we will always be in pain--cut off from joy. She asks that you first bring a heartfelt love to an encounter and second that you strive through playfulness and experience for a quality experience. Besides fantasy and good intentions you must be

exalted spiritual path to aspire towards.

Cupid here represents Agape, love given unconditionally and unselfishly. Another name for Agape is compassion and it is the great theme of Christianity, that is--love your neighbor as yourself. This is a spiritual kind of love and the Bay Area has perhaps a greater affinity for agape than elsewhere. Perhaps that is why we protested the loudest when the Persian Gulf War was announced. We would rather dance than march, rather make love than war. Perhaps this is why our Carnaval has such potential for greatness.

**Is the future held in the past?** While many myths of old no longer interest our psyche and

### DRUMMING AT THE MAGIC

When the rhythm is right you feel it with all your senses  
It's in your mind, your body, feedback is instantaneous.  
A feeling not unlike trust settles over you  
As you give yourself to the rhythm  
All sense of the present moment disappears  
The normal categories of time become meaningless.

**MICKY HART**

have thus lost their force, the mystery of love still projects its magic on us. This national pride idea with politically correct patriotic fervor, sacred flag, and the parade ground military march as ritual is a bygone relic which will hardly rate its 30-second news clip from the Presidio the weekend before Carnaval. Drug use as the new Great Satan has certainly had its day, but the extreme measures imposed in this so-called war have been worse than the problem. But what are the modern myths? What is the new mythology? Perhaps the future is held in the past. Perhaps our ancient Rites of Spring, Carnaval-San Francisco will shed some astral light on the subject.



Bachus, God of carnivals and wine who brings joy to celebrations and guards the sexual potency of man. According to Jung he is the archetype which frees us from the

### JUST SAY YES

Human blood needs freedom.  
Repression is against human nature  
It will not work in the long run.  
The human spirit cannot stand the  
negative, evil forces of repression.

*The 14th Dalai Lama of Tibet*

tyranny of the ego only allowing us one kind of thought. Pan brings

willing to combine body with spirit and allow the beauty of the moment to enrapture you. Aphrodite represents Amor, a person-to-person experience or as Campbell writes "So through the eyes love attains the heart." As an individual experience, this kind of love is at odds with the influence of church and family and was not even celebrated till the 12th century when troubadours sang of the conflict between honor's loyalty and Amour. Aphrodite, like most deities, was not known for fidelity, but the union of two souls over time with heartfelt love is an



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Three dramatic stories of Israel in the shadow of the Palestinian uprising. In *NIGHT MOVIE* an Israeli soldier on reserve duty must wander through nighttime Tel Aviv with an unexpected and unusual companion—a young Arab—when the two are handcuffed together and separated from their comrades. Written and Directed by Gur Heller. Color. 33 minutes. Israel 1986. *DON'T GET INVOLVED* is a first rate psychological thriller focusing on Miguel, an Argentinian who moved to Israel after he was kidnapped and imprisoned for political activities during his homeland's terror regime. Written and Directed by Jorge Johann Weller. Color. 29 minutes. Israel. 1989. In *THE CAGE* a young Tel Aviv bartender suddenly finds himself called into the military reserves in the midst of the Arab uprising. In the aftermath of the violence, he discovers that a former co-worker is covertly involved in the uprising. Written and Directed by Amit Goren. Black & White. 29 minutes. Israel. 1989.

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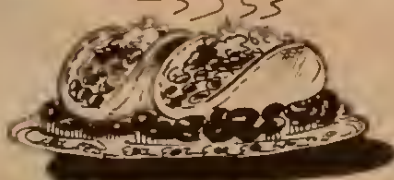
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## ... AND A CAST OF THOUSANDS

- by Brian Doohan

On a quiet Mission District street, Louise Garbarino and Wendy Miller, costumers for Escola Nova de Samba, are awaiting the arrival of fellow contingent member Lorin Kerr who is bringing back costume materials from Rio de Janeiro that will bedeck some 85 dancers at Carnaval '91.

Further east on 24th Street at the Mission Economic and Cultural Association, Marcus Gordon contemplates a puzzle paper representing the order that Carnaval

Many Carnaval contingents choreograph the dancing, drumming, music and design around a central theme and this year's, Josephine says, is "Midnight Magic" in which "creatures of the night are brought together to celebrate life." The colors of the night are red, silver and black and Garbarino, Kerr, Miller and a few dedicated others have been working for months to clothe the dancers and musicians (mainly percussionists who comprise what is called a "bateria").

For every night and moon, there is a sun and Sambao Para a Povo (comprised of many ex-members of the Noe Valley Community Samba) has selected "Wage



Photo by Bruce Danzke

contingents will appear in the May 26th parade. What to put after yet another large, loud Brazilian contingent? Some Cubans? Aztec dancers? Wait... here's a bunch of big walking puppets that create a rolling visual continuity if placed between two marching, dancing contingents right... there! Only a few more dozen to go.

Across the Bay, singer-songwriter Ivson sees a group of hungry, homeless children who remind him of his own hard upbringing in Rio's favelas and inspire him to write another line of the samba which he will sing with the group Ginga Brasil.

And in his office, Fred Dewitt picks up the phone to call another local business and ask if they want to sponsor a Carnaval float. "I think we could do it for \$3,000," he predicts, a little hopefully. No? How about \$15 for a costume of one of a growing number of kids, at least 50, who will be dancing in the great parade that starts in the Mission on Sunday, the 26th.

Hundreds of thousands of people are expected to view Carnaval in the flesh this year, assuming that a disaster like the freak downpour last year doesn't strike twice. Perhaps millions more will see it on ABC-TV or in satellite or taped broadcasts going all over the world. Few will know, or even comprehend, the variety of labors being performed unselfishly, and in many cases without compensation, by so many to keep the party popping.

They themselves probably didn't realize how much work could be involved in having fun. But most return to do it again... and again.

For Escola Nova de Samba, Carnaval '91 bears the added burden of maintaining, or surpassing, the standards of past successes. Chalo Eduardo and Josephine Morada expect their contingent to exceed 100 dancers and musicians, who have been rehearsing at the couple's Studio Brasil at 50 Brady Street and, more recently as the contingent grows, in Golden Gate Park.

Peace With The Sun" as its theme for 1991. "There will be a lot of gold in this year's costumes," promises Roger Poirer, who expects at least 50 participants to complement the band Voz da Brazil.

According to Poirer a float is being constructed under the direction of veteran Carnaval performer Jorge Duarte and the process of costume design is under way. Beyond the sun-oriented theme, Poirer is guarding information about the contingent as carefully as top-secret intelligence, the better to surprise and delight the Carnaval audience and judges. But he gives a special nod to co-conspirators Marvin Montenegro, Julie Hamilton and Jim Bruce for assisting the production.

He estimates that the float and costumes will cost as much as \$30,000 and construction, costume design and sewing begins three or four months before Carnaval. Perhaps the sun-oriented theme will bring better luck than last year, in which the downpour annihilated Sambao's costumes, rendering them useless for other celebrations such as Halloween. ("We were at the front of the parade and didn't get rained on," the more fortunate Josephine Morada recalls.)

Like Sambao, Ginga Brazil incorporates social considerations into its Carnaval themes and this year's, according to Dennis Broughton, is "Street Kids of Rio". In keeping with this theme, he expects as many as a quarter of the contingent of 100 drummers and dancers to be kids and their float... if they can find the financing... will be based on life in the "favelas", with the colors based on those of the Brazilian flag.

"We're trying to be a Brazilian company in San Francisco," Broughton says.

Especially for Carnaval, Ginga Brazil member Ivson has composed a samba which he will sing at least fifteen times during the parade. "All of the homeless kids all over the world inspired me to write the samba," says Ivson who, in the



Brazilian tradition, will sing in Portuguese. But a few lines of the refrain in translation emphasize the contingent's theme:

*Give me food  
I cannot stay hungry  
There is no beauty there  
Living under the bridge.  
I am without work, without money  
And without a place to sleep.  
Each one that is hungry  
Has the desire to rob.*

And like that hungry child, the ability of Ginga Brazil (as well as most other contingents) to realize its mobile favla float will depend on the contingent's fund raising ability. The recession has trickled down, corporate sponsors are less likely to contribute, and hard times are impacting the ability of many performers to attend classes and pay for their instruments and costumes.

Carnaval is an expensive proposition... costumes can cost up to \$400 each and a good float runs well into the five figures. Despite the availability of two construction artists (Jennifer Clinard and B. J. Frederickson) whose design experience includes work with major firms like LucasFilms, Escola's "Midnight Magic" float also awaits funding to complete construction.

"It's harder on us because many of the kids can't afford their costumes," adds Fred Dewitt who, in addition to keeping Ginga Brazil's books and searching for benefactors has the responsibility of calling its participants when emergencies (like rescheduled rehearsals) arise. By May 26th, a telephone receiver will probably be permanently affixed to his car, but Fred keeps trying, keeps hoping that an angel, or angels, will be interested in putting their name on the float to be seen by the aforesaid millions. (If it sounds like you, he'll take your call at 704-03111)

With the growth of both Carnaval and its expenses, Escola Nova, Sambao, Ginga Brazil and other contingents have formed the Carnaval Performers' Association (CPA) to look after the interests of performers.

Originally started on a shoestring by a number of committed fanatics such as Chalo Eduardo and Marcus Gordon, Carnaval grew rapidly, blew out in 1984 and was revived under the auspices of MECA. Within the past five years, the celebration has scored a number of great advances, such as gaining a contract with the ABC

network and the participation of performers of international status like Grand Master Mighty Sparrow of Trinidad and has had to overcome an equal number of obstacles... neighbors angry at unrestricted alcohol sales and rowdiness, public sentiment against big-spending sponsors like the tobacco industry and, last year, the freak late-May downpour that drenched costumes, floats and revenues alike.

CPA representatives all said that their primary concern was "communication" between the group and MECA. With the growth of the celebration, mundane considerations like the availability of security, of parking, restrooms and changing facilities for the performers and the judging process have been negotiated.

Gordon, who now represents MECA in these negotiations, describes the process as amicable and largely successful. He himself is juggling a few dozen balls in the air as Carnaval approaches - recruiting judges, allocating positions in the parade so that viewers will see an ongoing mix of large and small groups of different orientations and, of course, securing the numerous government permits the event requires.

With the growth of the event, the question has been asked, "Who owns Carnaval?" Especially now, when sponsorships from cigarette and liquor companies are being replaced by more sophisticated merchandising venues, questions over the judging of contingents and over who can merchandise what and under whose name are arising. There are even a few old-timers who grumble that things were better in the old days when Carnaval was much smaller. "How can you own a celebration of life?" one complains.

But on the 26th, the business dealings, like the labor of costume design and sewing, float construction and other preparatory work will be rewarded by the once-in-a-year dazzle of the Carnaval parade. Those who labor behind the scenes, as well as the dancers and performers will share in what MECA is billing as "the Bay Area's finest two hours ever". And if poverty, war, pollution and recession remain obstacles to be battled both in the theme of some contingents and behind the scenes by all, Marcus Gordon believes that the event provides a once-a-year opportunity for people to come together.

He predicts, "This will be time to feel some joy."

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# CARNIVAL

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## COUNTDOWN

with C.M. Collins

May Merriment is breaking out everywhere as many events, new and old, have embraced a spring fever theme this year. This is only fitting, after all this is mother nature's finest month and what better way to build to the grand climax of the Bay Area's finest two hours ever, CARNIVAL GRAND PARADE on the last Sunday in May (Now on ABC-TV [7])... MECA will be exporting their Cinco de Mayo festival this year to the Civic Center on the first weekend in May. The parade (24th to Mission to City Hall) switches to Sunday leaving Saturday for a big merchant sidewalk sale and the High Five race (run, walk, skate, ride, or board) KOFY-TV Channel 20 is broadcasting the parade...Carnaval parade route remains the same but you are hereby advised to arrive early for a good angle on the 11:00 parade or do like they do in New Orleans bring a ladder seat. MECA has more info and needs volunteers 826-1401

Carnaval(C)-the parade is getting as precocious as the twelve year old child that it is. If you are an old devotee, expect to see a record number of firsts but the Brazilian contingents should still dominate. There are a number of new large contingents including, *Orixá Bá Bá*, *Wise Fool Puppet Intervention* and *Queer Nation*, which if nothing else will be adding some, always welcome, tight percussive work but you can expect much more than that...Also two giants of the parade have elected to pass on C'91, *Marlene Rosa Lima*(Samba de Alegria) and *Blanche Brown*(Roots of Haiti) both are still active local dance instructors so let's hope its just a breather from the grueling C'countdown routine. We can also be thankful that due to their many years of labor innumerable students will still be starring in the parade...Judging the C'parade winners is a tough and often thankless job. This year the C' Parade Committee will be giving artistic director *Marcus Gordon* greater input in judge selection and also seek to announce the scores later that same day at the festival. However, the guidelines and few rules will remain unchanged. In a nutshell; all in costume except the Mayor of San Francisco. No political signs, all political statements must be made through the device of allegory and be in the spirit of Carnaval. No live animals. No distribution of materials along parade march unless permission granted by parade committee. Continuous forward motion by at least part of unit. All vehicles must have parade insurance....For the first time ever, entry into the parade had to be restricted this year. Look for a much earlier application deadline next year and perhaps other changes to accommodate a higher performance values.

◆ ◆ ◆

Carnaval- Bay Area did not get the 3rd annual C'Santa Cruz however there will be a CARIJAMA aka Carnival-Oakland (Sunday 5/19) which should be a new positive addition to May Days. The informal, unjudged parade will start at 11am at Mosswood Park (Lake Merritt 1520 Lakeside Dr.), afterwards there will be a party with performances and live music till 6pm. Key committee people in the ambitious and unfunded undertaking are *Jackie Artmond*, *Joy Robinson*, *Perri Walker* (Mosswood Park), *Elana Ash* (Cilicenter Dance Studio) and *Margaret Ashe* (Caribbee Dance Center). Despite the name the organizing committee has stayed multi-cultural (multi-multi) and their parade will have both the Oakland Chinatown queen and a group from Fremont High School. Booth space info call 655-4736 or 548-3480...

◆ ◆ ◆

Not that many realize how many of the 2000 plus performers in C'SF come from outside The City or that nearly half the large contingents come from East Bay. Newly elected Oakland Mayor *Ellhu Harris* was recently apprised of these facts by the Port-of-Spain/Oakland Sister-City Committee and was most receptive and encouraging. Next year the Mayor of San Francisco is expected to take a second trade promotion tour of the Pacific Rim with the Mayors of Oakland and San Jose. Considering that 1992 is the hallmark holiday (500 year anniversary of Columbus discovery of the Americas) for the Western Hemisphere and being mindful of the fact that all the C'SF contingents celebrate C'traditions of this hemisphere it was suggested that perhaps a visit south of our borders should come first to the Mayor of Oakland. The suggestion is now undergoing review along with the necessary support building to establish a strong sister-city relationship...The Mayor of SF better watch out or the Mayor of Oakland will take the place reserved in the rules for the Mayor of SF.

◆ ◆ ◆

Throughout the ages, gay energy has been an important part of Carnaval revelry and make-believe. Indeed, if you let yourself go, you may find you share some of this inclination that so much of our country still finds immoral. This year the great Monarch of Myth and Magic, the King of Carnaval, *King Ivon* beckons the gay community to partake in the fruits and flowers of Carnaval San Francisco and join him in celebrating life. He hopes to also ride his Royal Chariot in the *Gay Freedom Day Parade*. His partner, Alex of Imagination Studio (863-3651) who will be doing his costume, would like the gay press to know that besides Queer Nation at least four other major contingents have significant gay and lesbian membership.



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# A TALE OF TWO CITIES (NAKED)

Photo by Bruce Dantizker



The name's Nick, Nick Hornsfelt. Yeah, I've been here before. As a matter of fact, for five years I did a "monthly" for the NMN. I railed against "The City", the politics, the pretension of a quaint postcard with "Manhattanization" on its lips. Then, a year and a half ago I had the chance to move to THAT city with the 8 million stories, "The Naked City".

A few dozen dead children and uncounted dead cab drivers later I'm back to tell you... New York may be naked but she ain't pretty.

The next time you ride the escalator out of BART at 16th and Mission say a prayer of thanks that you live in a city with modern-day cathedrals for subway stations and not the soupy sewers of the east (at a buck 15 a pop).

You want to have a simple cup of coffee? Turn the corner; Muddy Waters, Cafe Istanbul, Cafe Picaro, New Dawn and dammit!! you can get a seat, read a free paper and meet people! No attitude worth getting knifed over either!

Hungry? How much pizza can you eat? How about going to La Cumbre, La Barca, Ole Fajitas, El Buen Sabor, El Toro or Pancho Villa's and now, for the "smokeless" (God how I hate them) there's VAL 21; and when you get your little meal they even say "thank you"!

Books and records, used and reason-

able, clothes and furniture, used and reasonable; sunshine, comic books, air and room on the sidewalks. This is living!

Esta Noche, El Rio, Jacks and Dr. Bombay's all for the soothing of the nerves and once you're soothed to the floor it's time for more coffee!! What a life!!!

In New York, every time I turned around there was another goddamn movie star buying bagels or hailing a cab. So?! Roddy McDowell IS old and George Wendt IS fat. So?! You want old and fat? You should meet the folks who put this paper together. They'd be glad to give you an autograph!!

Sure, New York has the World Trade Center and Radio City and a big statue in the harbor but, for pure zen, nothing compares to the "17 Reasons Why" and, at last, I think I may have figured out one of the "Reasons".

Now it's May, time for Carnival! Time to rejoice in life, the newness of life. San Francisco is no Manhattan. San Francisco is a glittering ghetto in northern California; a dream, a wish, a collective sigh. I refuse to take San Francisco seriously. I have seen "The Naked City", and I have come home to the city that is so beautifully naked. Happy Carnival! I'll be that little ball of fat in the speed-o! Come over and say Hi!

by Nick Hornsfelt

**MADONNA'S Celebration of Sexual Honesty**  
When MTV banned Madonna's video, "Justify My Love", the media asked her to justify herself. "Where does one draw the line?" "Violence, humiliation and degradation" she responded immediately. What about the heat she draws from feminists for her role as a sex object, for things like the belt that said "Boy Toy"? "They're missing a couple of things. I may be dressing like some typical bimbo...but no one can say that I'm not in charge of my career or my life. I put myself in these situations. And I'm in control." Saint or slut, honored or despised, judgement and forgiveness, sin sensation.

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man remains  
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MARCUS GORDON

## SYLVIA & MARCUS

### FOCUS ON TWO CARNAVAL DECISION MAKERS of the AIR and GROUND

PHOTO BY CHRIS COLLINS

If Carnival-San Francisco achieves the world-class greatness which many believe is possible, KGO-TV's Sylvia Ramirez and MECA's Marcus Gordon will be two of the names mentioned most often. The premise for greatness is sound, that is, the Bay Area and Memorial Day weekend both have no television event associated with them and no event is more capable of show casing the Bay Area's creativity and multi-cultural vision better than the Carnival parade. Last year the parade on a 3-hour tape delay was number one in its time slot (Sunday 3 to 5) with a 19% share and a 6 rating, pretty good for starters.

KGO-TV and KGO-Radio are both tops in the Bay Area and their parent company, Capital Cities/ABC-TV, is one of the world's most powerful media entities--not bad company for our an event which was born in 1979 at Bernal Heights' Precita Park and staged in the Mission every year since then. KGO-TV clearly has shown a major commitment to development as well as a sensitivity to the parades uniqueness.

Sylvia Ramirez as senior show producer makes all broadcast decisions and produces the many news magazine format segments that air both before and on the day of the event. Last year she produced 15 pieces and found time to air 11 of them during the two hour TV show. The in-depth focus and sensitive editing allowed many a first glimpse at all the dedication and hard work that goes into a contingents parade production.

Sylvia Ramirez is a familiar face to many who know her as the hostess of AM-weekend which was broadcast from 1978 to

1989, now an award winning producer, who also finds daytime for her husband and two children. However, starting in April, she works full time on Carnival-San Francisco. When asked whether there was too much sex in the parade for TV she said,

"Not sex, there is sensuality, and we did not receive a single complaint."

Ramirez has been very impressed with the participants and their devotedness and singled out MECA, the parade producer, for their sophistication and tremendous effort in presenting the parade. "Carnaval is fantasy," she remarked. "Magical, sensual, cultural, mystical." A long-time parade goer she has always thought of Carnival as something unique, because it represents diversity of cultures in a spectacular way.

All departments of KGO-TV are involved in the TV show production, on site are at least sixty people counting talent, crew, security, talent support and make-up support. While the tape delay also adds new opportunities, Sylvia says, "There is not enough time to do anything spectacular. Our aim is not to create techno wisardry but to communicate the parade."

Marcus Gordon, is a Carnival institution, one of the original organizers, with Adela Chu, Pam Minor, and Carol Deutsch who managed to pull off the first Carnival without one official sit-down meeting. An artist, renowned percussionist/teacher, Santeria expert and all-round nice guy, Marcus has been the glue which holds an impressive array of many competing interests and egos on the same path of Carnival glory. The first person hired by MECA (Mission Economic & Cultural Association) founder & executive director, Roberto Hernandez in 1985, Marcus spends much of his day working with the tremendous amount of talent MECA brings together for their three big annual events. A few months ago, Marcus married another Carnival original, Vicky Ravanno, a great samba dancer as well as a health professional.

Marcus is very excited about this year's Carnival. For the first time he had to stop accepting new contingents due to unprecedented demand. This year will also feature

unprecedented efforts from two groups long targeted as being important to Carnival's greatness--artists and gays. Also many of the spectacular Brazilian contingents have been practicing non-Rio music called Afoxé (Afro-shay). Marcus says "Afoxé is

a greazy (sic) kind of music from Salvador, Bahia Brazil which appeals to me"

Gorden compares Carnival-San Francisco to a twelve year old child and speculates that there are still more changes ahead.

"We live in a very powerful art community that hasn't really expressed itself in the way that it can. I know that as a musician it took me years to feel comfortable enough to break with tradition."

He also pointed out that many of the contingents have increased in size and organization sophistication over the years while many more have been reborn in new variations. He acknowledges the contribution from the two oldest groups, *Mas Makers* and *Escola Nova de Samba* which predate MECA's Carnival involvement.

"From these stalwarts or oak trees, new visions or seeds grow," he said.

A student of other parades since he grew up with the largest East Coast parade, Labor Day's Brooklyn Carnival, he thinks the floats from the Viareggio, Italy Carnival are the best.

"A multiplicity of images, creative, funny, surreal, erotic, artistic, and new." His greatest parade was the Paris Bicentiale



SYLVIA RAMIREZ

"which was somebody's vision, absolutely stunning."

Marcus is not surprised that Carnival-SF has come so far.

"This is not a new vision," he said. "We didn't have the infrastructure that we have with MECA and Roberto's vision."

His biggest concern is getting the parade to move faster particularly before it gets to the 24th Street BART plaza where the five TV cameras are set up. This year there will probably be a sixth camera with the judges in front of Sanwa Bank at 21st and Mission.

Carnaval-SF-91, once again the best parade the Bay Area has ever produced.



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# WOMEN'S CULTURE KLATCH



So what's in a name - particularly one like "women's culture klatch"? Maybe it's like a gaggle or pride or maybe even a radical revolutionary cell. Klatch is definitely a gathering, a grouping. It is not, however, necessarily geese or lions or guerrillas. Such a klatch is a circling of women.

It is an immense herstory of women bonding, gathering, creating, planning. In my grandmother's generation, women came together at bake sales, quilting bees, sewing circles. They shared stories, common causes, craft and art. This was the culture of their community of caring.

As the nuked families emerged, women became dominated by their domestic and household duties. There was a tendency toward women's isolation, separation. Even so, they found a way to come together. Neighbor ladies sat with my mother in her tiny kitchen. They talked for hours, smoked many cigarettes and drank pots of coffee. In these coffee klatches, they talked about their children, kvetched about their husbands; revealed their fears, frustrations, hopes and dreams. My mother could have been a writer; my aunt wanted to be a chorus girl.

In these gatherings in a safe place and

quiet time, my mother and her friends found the support for their dreams, to keep on keepin' on. These were largely unrealized dreams as they served husbands' and children's needs. They built the strength to pass on to their daughters the desire for freedom, for realizing visions, striving for a better life.

The name of this column honors the now of women's culture, the daughters as well as the coffee klatches of a previous generation, the mothers. Together we evolve and birth a growing, vibrant influence in the world to make room for our dreams. Together we dream and envision ways to ensure a better life for all of us. Together we encourage and strengthen each other to emerge from fear, frustration, separation.

Continuing on the magical mystical women's mystery tour, I made a stop at the Women's Building. In the twelve years this women's community center has existed, very many women have worked long and hard (at last 25 hours a day) to benefit the Mission and women's communities. They are an exquisite array of cultures, classes, ethnicities, philosophies, realities.

There is a very special event to honor some of these women and their effort. The theme is "Colors of Contribution: the Women's Building Honors Lesbians of Color for Shaping the Vision". The dynamic musical duo of Casselberry-Dupree will perform in a concert. These two singers/musicians are a shining inspiration of women's artistry. They also were early contributors to the Women's Building; Judith C. was the first building coordinator and Jacquee D. the first security coordinator. Their presence is good enough reason to attend the event, and there's more.

The guest of honor is Carmen Vasquez who is finishing a decade of contribution to

the vision. She began as the Women's building first staff person as fundraiser. Carmen is a New York Puerto Rican woman and visionary whose work also includes being Executive Director of the Center for Immigrant and Refugee Rights, Director of the Lesbian and Gay Community Health Services, faculty of the SFSU Women's Studies Department (see what I mean about 25 hours a day?!). She is an eloquent speaker and poet. This event is Saturday, May 25th, 8:00 PM. Call 431-1180 for location and information. Come celebrate and honor these women!

QUICK FLASH: Brava! for Women in the Arts celebrate the grand opening of their shiny new theatre space with three plays in May: in their Director's Series, Pat Beaupre directing a Pinter play, Kind of Alaska (a woman awakens from a thirty year sleep); h. Teiriah McNair's play Up the Ante (a Black family struggles with drugs and the birth of a new child); and Jeannie Barroga's play Kenny Was a Short-stop (a reporter's interview of a Filipino couple whose son is murdered). Call 641-7657 for information.

by Jacqueline Elizabeth Letalien



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# CASA MARIA: PRODUCING BARGAINS

On the corner of 23rd and South Van Ness sits Casa Maria, a produce market where shoppers can find the best produce for the lowest prices.

Tom Ghishan, 31, the market's manager, got started in the produce business 15 years ago when his family first came to this country from Jordan. Tom got his training in produce from "one of the best in the business" - former Cala produce manager Dino Dijon.

Ghishan and Dino opened up, and later sold, eight produce businesses together from San Francisco to Mountain View. Before he passed away six months ago, Dino taught Tom his produce philosophy, "When buying, always put quality before price. When selling, always sell for the lowest possible price."

Seven years ago, Tom and his family opened up Casa Maria. The name, although not Jordanian, appeals to the surrounding Latino population that shop there. For the first two years after they opened the store, Ghishan advertised on Spanish T.V. and word got around. These days, the Jordanian store is where chatty Latin ladies congregate and then go hunting down some of the best produce bargains in the city. While the ladies shop, the Ghishan family plays funky salsa music that mixes in well with the rhythmic ringing of the cash registers.

Next door to the tiny market is a rather large Viva Foods supermarket. Referring to competition from the big guy next door and sounding like David of David and Goliath, Ghishan said, "There is no competition. We sell better produce at lower prices. They have so much overhead and the costs are figured into their prices, while



Photo By Jason Albertson

TOM GHISHAN, ANA TORRES AND SALEEM GHISHAN OF CASA MARIA WITH CUSTOMER

our store, because it is family run, has almost no overhead (And, just in case Viva starts giving them any trouble, Tom's got a slingshot he keeps in the back.)

And what about the Mission's other heralded produce market, Mission & 23rd, being only a block away? Tom is unim-

pressed. "Clearly, our business isn't suffering. Their manager does a fair job, they offer a lot of food items that we don't carry and customers are pleased with their quick traffic. But again, we have better quality food at lower prices." Apparently, the manager of Mission and 23rd was not taught

by Dino Dijon.

"We think of the customer when purchasing produce and so, when a customer visits us, he or she comes back. We never have a problem with food being thrown away," said Ghishan.

by Christian Ettinger



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# DANIEL CREAMERY IS BACK!

The regulars at Daniel Creamery Cafe would rather you didn't read this story. As one customer put it, "If you write them up we'll have lines going out the door, just like at the first location." Given the quality of the product and the price, he's probably right.

Daniel's is more than just another addition to the remarkable cafe ghetto along Valencia Street. While Daniel's (located at 780 Valencia) offers the things one usually associates with cafes cappuccino, lattes, pastries, etc. - it also serves as the retail outlet for one of San Francisco's most successful dairy businesses.

Along with the usual caffeine and laid back atmosphere of this cafe/deli are over 200 varieties of domestic and imported cheeses at an average savings of \$1.00/lb. Gorgonzola, usually 8 or more per pound is available at \$6.50 from Daniel's, Jack Cheese goes for \$2.30 and Sonoma Jack for just \$2.80. A bargain bin of imperfectly cut wedges offers oddly shaped cheeses at about half price. It's one of the Mission's (if not San Francisco's) best buys.

The first Daniel Creamery, two blocks north of the current location, originally started out as a wholesale dairy distribution business. The storefront location proved an

irresistible temptation to locals, who so pestered owner Ray Daniel to sell them a pound of this, half a pound of that to the point where Ray and his son John set up the retail business just so they could get on with their real job.

Both businesses flourished - the wholesale, incredibly, growing from 15 accounts in 1982 to 350 today. Nearly all of these are San Francisco restaurants, including such four-star eateries as Postrio, Splendido's Fog City and Kuletto's. Daniel's is now the second largest dairy distributor in the City, behind the un-San Francisco sounding Berkeley Farms.

John Daniel, 35, runs the day to day operation. He is a native born San Franciscan and enthusiastic Mission resident. "I wouldn't move out of the Mission for a million dollars," says John who dreads the thought of commuting to work. Since his typical work day runs from 4 AM to 4 PM, one can see why.

John says the Creamery's rapid success is attributable to personality and service. On the service side, Daniel's offers one day, sometimes one hour emergency service to restaurant customers. This is the type of thing that earned Daniel's the Best Dairy Distribution Award from the Chef's Association of America in 1990.



THAT LAID BACK CAFÉ FEEL

PHOTO BY JASON ALBERTSON

ciation of America in 1990.

As to the future of the Creamery, John hopes to expand the variety of locally produced goods rather than expand the Daniel's operation, which now includes 10 employees. He considers the relatively pollution-free farming areas in Northern California to be the reason why dairy products from this area set the standard for world class.

So, for all of you long-time residents

who waited and wondered for nearly two years what the hell was going on with the cafe, it's finally open (Mon.-Sat., 8 AM - 5 PM) with the same great bargains as before. Manager Dave McAdams promises an expanding array of dairy and deli delights as the business develops over the next few months, but "mostly we want to sell a lot of cheese," says MacAdams.

by Victor Miller



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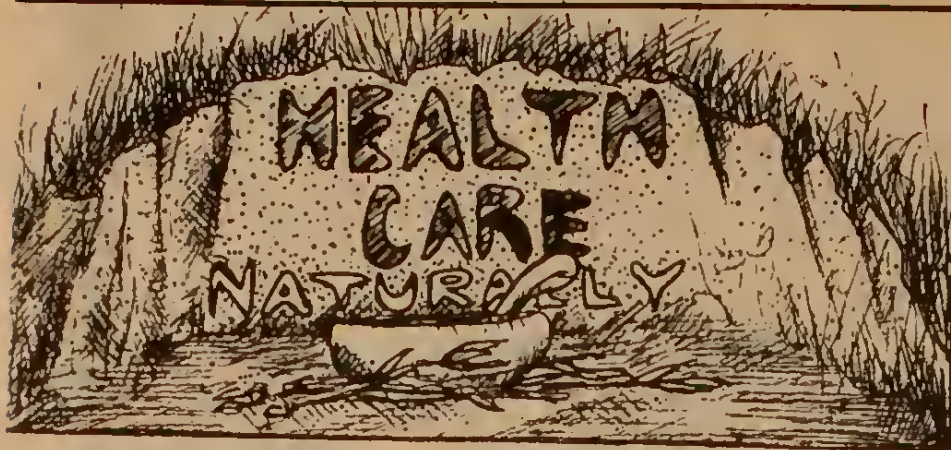
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## RU - 486

**R**U-486 is the abortion pill manufactured by Roussel-Uclaf, a French pharmaceutical company which is a subsidiary of Hoechst of Germany. The drug induces abortion in the early stages of pregnancy and also may be important in treatment of brain cancer, breast cancer and endometriosis. RU-486 is a safer, cheaper and less traumatic alternative to surgical abortion. Unfortunately, American women cannot choose RU-486 because anti-abortion groups have threatened Roussel-Uclaf and Hoechst with boycotts if the company introduces the drug in the U.S.

After extensive testing in Europe, RU-486 was marketed in France in 1988. It is currently being tested in Scandinavia, Holland and Great Britain, where it is expected to be approved for licensure this year. RU-486 has been available to Chinese women for several years. The American Medical Association has approved the drug for testing in the U.S.

Abortion has always been with us and will remain with us whether it is legal or illegal. Few women make the decision to end an unplanned pregnancy in a light hearted or casual manner. But so long as contraceptive failure and human error exist, abortion will be the inevitable choice of

many.

No church, government or political group will alter this fact, but they can make abortion difficult to obtain, especially for poor women. Will anti-abortion groups accept responsibility for the deaths caused by illegal or self-induced abortions sought by desperate women? Will they lobby for and provide day care, health care, food, housing and education for the children of poor women?

The question of when life begins is a religious/spiritual/philosophical one. Our country was founded on the principle of separation of church and state; religious beliefs cannot be dictated by the government or by anti-abortion groups. The right to freedom of choice and freedom of expression is guaranteed by our Constitution. Denying women access to a safe, inexpensive, effective and private method of abortion is a clear violation of these rights.

by Lisa Berkelhammer

Lisa Berkelhammer, L.Ac., is a State and Nationally Licensed Acupuncturist/Herbalist/Nutrition Consultant. She maintains a private practice in San Francisco.

## CHIROPRACTIC CARE

### Getting Off the Merry-Go-Round

by Dr. Robin L. Siverman, D.C.

How many promises have you made to yourself and family this year that you were unable to keep? How many things have you pledged to do, only to find that a lack of time got in the way? Important things—like spending more time your family, taking a vacation, getting back into physical shape, having your eyes checked, your teeth fixed, your spine examined?

At the same time, have you noticed how all the really unimportant things have taken over—little social obligations and inconsequential tasks that put a strain on your time and energy...Make more demands on your income?

Maybe its because we have more

opportunity; maybe it's because we have more luxury; maybe it's because we live in a highly competitive society; but somehow, Americans tend to let life become complicated with unimportant things.

As a result, we are caught up in a maddening circle of activity going around and around... reaching higher and higher ... moving faster and faster... taking on more responsibility and adding more strain ... picking up speed until we are spinning so fast that even the important things in life are thrown out of focus and out of perspective.

This is the 20th Century Merry-Go-Round. We eat, yet we are not hungry. We strive for free time, but waste it when we get it. We find ways to live longer, but abuse our health so as to live shorter. We have greater opportunity to do, and yet we don't truly enjoy. We plan everything, but

we seldom achieve anything. We worry about the world, yet we neglect ourselves.

This is one of the illnesses of the age. Its symptoms are felt psychologically with frustration and tension; its results are felt physically with fatigue, sickness and pain.

Obviously, no one can tell you how to live or remold your life. But if you find yourself cramming more and more and enjoying it less and less, this is a good time to re-evaluate your goals.

For the sake of your health and well-being, your doctor of chiropractic urges you to slow down. Pace yourself. Start taking time to enjoy the meaningful things in life... and to appreciate the

important people in your life. Take time also to do those things which are essential to a long, satisfying and productive life. This involves a preventive-care attitude towards health, one which recognizes the need for frequent check-ups, including that of a continuously taxed spine and nervous system.

Just as the doctor of chiropractic recognizes the importance of spinal integrity to health and vitality s/he does not overlook the effects of environmental stress.

No one is immune to the excitement of the merry-go-round syndrome. But you don't have to take the ride!

## EYE CARE

### Glaucoma- Silent Robber of Sight Part I

**What is glaucoma?** Glaucoma is an eye disease in which the internal pressure of your eye rises to a point that the optic nerve is damaged. The pressure that builds up is due to a problem in the flow or drainage of fluid normally produced in your eye. Glaucoma is one of the leading causes of blindness in the U.S.

**What causes glaucoma?** The exact cause of glaucoma is not known. For some reason, the passages that normally allow fluid within your eye to drain out become clogged or blocked. This results in fluid building up within your eye and increasing pressure on the optic nerve. The nerve fibers and blood vessels in the optic nerve can easily be damaged by this pressure.

An injury, infection or tumor in or around the eye can also cause the pressure to rise.

**Who gets glaucoma?** Glaucoma most frequently occurs individuals over the age of 35 and there is hereditary tendency for the development of the disease in some families.

It is estimated that over 2 million Americans have glaucoma and this is expected to rise as more of our population grows older. President Bush was recently diagnosed as having glaucoma.

Primary open-angle glaucoma is more common among blacks than whites, causes damage at an earlier age and leads to blindness at a much greater rate.

There is also a greater tendency for glaucoma to develop in individuals who are nearsighted or who have diabetes.

Regular optometric examination, including testing for glaucoma, is a particularly important preventive eye care practice for those over age 35.

**Why us glaucoma harmful to vision?** The optic nerve, at the back of the eye, carries visual information to the brain. As the fibers that make up the optic nerve are damaged, the amount and quality of information sent to the brain decreases and a loss of vision occurs.

**How can I tell if I have glaucoma?** The signs or symptoms of glaucoma can vary depending on the type. Primary open-angle glaucoma often develops gradually and painlessly. There are no early warning signs. It can gradually destroy your vision without you knowing it. The first indication may occur after some vision has already been lost.

Next month we will discuss how glaucoma is detected, treated and if vision loss can be restored.

If you have any questions about glaucoma, please contact Dr. Chester Quan, 3199 16th Street, San Francisco, 241-0241.

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# SAY WHAT? HUH?

I ce cubes rattle in my glass like teeth. Swan Song beggar with the blind third eye stands at my table; ripe, expectant. I reach into my pocket for some change, pull out a pterodactyl egg, a monkey's paw, a necklace of mood rings.

"Sorry, guess this glass o' sea snail ichor tapped me out. Have a mood ring."

Snatches it and puts it on his finger where it turns black as his nail. Bites off his finger, swallows it ring and all: "Now I'll be able to scratch where it itches."

"... look at this," the girl says, shows me how her tattoo of the Sacred Heart subsumes the scar of her own heart's removal. Give her a mood ring, watch it turn as yellow as her eyes, she keeps on talking... "after years of therapy I found it in my thorax to forgive him" but I don't forgive him, if her father was here I'd punch him in the mouthparts with a mood ring fist, rattle teeth in his head like ice cubes.

Time was when a journalist in this town could castrate a girl's father - no questions asked. Time was, in this town, the streets were safe for the laughter of drag queens, air was pure helium, glass of O2 cost a nickel. Trying to be subtle, running fingers through petroleum red hair to wipe off father's blood I feel the smooth hard shell blue as my ring.

"What's this?" I lift it out in both red hands, s/he stares with all three made-up eyes, all blind:

"No wonder I had such a headache! Got a cure for constipation...?"

After that they called me 'the Healer'. Brought me all their mutant children to be fixed, eyeless termite-headed larvae

wrapped in swaddling foil. Boneless polyp babies who had swallowed pins, others who were born with razor blades where heart should be and chalk where brains should be. "You gotta help us mister, we're afraid he might grow up to be the Mayor or President oh gawd, you gotta help us..."

Others came on crutches, wheels, hydraulic scaffolding of spider legs. The lame, the blind, the halt — jelly heads and vacuole thorax — arthritis of the exoskeleton, the heartbreak of psoriasis — you name it, I tried to heal it. Performed the laying-on of egg, rattled my mood rings like teeth, chanted Valusian codex. Nothing worked.

Took them a little while to catch on. If they'd paid me it would've taken longer but since they had no investment to protect their anger came easily. Ran me outta town on an electric rail disbarred and feathered, howling the lie of my innocence through loosened teeth rattling like costume rings.

Just as well I say, looking out the cafe window at the hospice planet. Too much pain to be too aware of, better to be part of it, inside the drop of water on the laboratory slide sadistically clamped to an abandoned microscope. No one tending bar so we just help ourselves to thick black ichor oozing from the taps. Swan Song beggar and the girl with no heart sit giggling over a glass of pus, doing more for each other than I ever could. Insect parts arranged in front of me spell "Heal the Healer", ring turns green as pus.

My ice is melting. Freeing vacuoles of pure O2 to sparkle dancing in the air above my table. Popping them between my thumb



and codex finger, 1900 nickels drop into my glass and words escape like smoke. A curling double helix I inhale to fill my head. I tilt my head from side to side, rattling loose words like gourd of fecal pellets, rat bones - literary castanet.

I sneeze: the words spray out onto the page to form an index of the ringless fingers of the world, still searching for the colors that will tell their moods. A blueprint for hydraulic prosthesis cross-section of the termite drag queen — "ice is melting, heal the healer" spelled in every insect language.


Leaving, Swan Song sees the nickels in my glass. Expectant, ripe, his eyes like white phosphorus. "Go head" I tell him and he drops a nickel through the slot in her chest — another and another till she rattles and her ring shines pink as a crab's vagina.

"I'm healed!" she says, her hand or tattooed heart; she turns to Swan Song, "healed! You healed me!" Swan Song looks confused, then pleased. I crumple up this page and stuff it in the empty glass where it begins to melt. I crack the pterodactyl egg on the edge of glass, lizard phoenix rises from the smoke of words. I watch the man and woman mount the scarlet beast and wing away over the hospice planet. Listen to the carbon fizz of new words in my glass: I drain it, wait for colors, diagnosis: "heal the healer."

Like when my cousin Mike says "I don't want to own the world, just describe it." Like when my ice is melting and your face shines through the darkness like a sun.

by Frank Deadbeat


**HEADACHES?  
BACK PAIN?  
NECK PAIN?  
LOSS OF SLEEP?  
NERVOUS TENSION?  
HIP OR LEG PAIN?  
COLD HANDS OR FEET?  
STIFFNESS?  
ARTHRITIS/BURSITIS?  
DIZZINESS?  
SHOULDER/ARM PAIN?**



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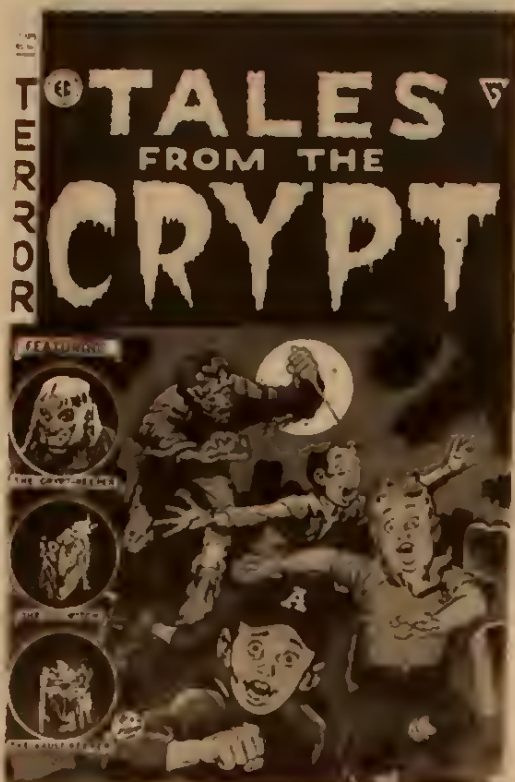
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- by Robert Cole and Lowell Williams

**ALMANAC:** May is the lushest and most abundant month of the year. Whether in the northern hemisphere or in the southern hemisphere, the flowers and the animals are in their prime during this month. Humans experience intense passion and lust; the aroma of love is strong between people of all sexual preferences. May is a great time to remind ourselves that living on Planet Earth is not hard and difficult. There is so much abundance that life is made especially easy. Of late, I've wondered who convinced us that back-breaking, knuckle-busting, ecology wrecking work is necessary in order to survive. They are wrong!

**ARIES (MAR 21 - APR 19):** You'll have the best of everything this month — plenty of sexy passion in your love life and a respectable glow of success in your career. What more could you want? Plenty! Work up a big list of your heart's desires and pass it among your friends and professional associates. It's time to cash in on the debts which are owed to you, and there's plenty. P.S. Refuse to pay your landlord any more rent; he/she makes plenty enough already.

**TAURUS (APR 20 - MAY 20):** Happy Birthday! You are one of the great signs of the zodiac. Along with Krishnamurti, Queen Elizabeth II, Sigmund Freud, Adolf Hitler and Saddam Hussein to rank up there with the notable Taureans in history. It's your bullshness that makes you famous amongst your friends, and you really need to push people around during this time of the year. Set aside worries of offending anyone, even a lover; if you need a change, make it now.

**GEMINI (MAY 21 - JUN 20):** Your arm-twisting manipulation of affairs at the beginning of the year comes back to haunt you this month. Instead of begging forgiveness with one apology after another, assume total responsibility for what you've gotten everybody into. Do not make any further exaggerated promises; stick to the same ol' propaganda that you announced at the start of this project. Consistency will be your salvation; power will be the solution.

**CANCER (JUN 21 - JUL 22):** There's nothing much more exciting for a Cancerian than to find him/herself at the end of an old project with several options for new ones just around the corner. In fact, it seems like you like to start things just so you can experience the glory of finishing them. Before you jump the gun this month you should be sure to complete the agenda which you've been working on all year long; there's nothing worse than finding out later that you left the job half done.

**LEO (JUL 23 - AUG 22):** With stars in your eyes and rainbows shining around your head, you reach the apex of accomplishment in the month ahead. It is time to cash in on your investments, time to harvest the fruits of your labors. It could also be time to travel far way from home for a little while; your career appears so much more important than family/love obligations. Grab your dearest friend and run off to that paradise you've been dreaming about for so long.

**VIRGO (AUG 23 - SEP 22):** There are a million different things you want from your lover... more excitement, less

criticism, more frequent sex, a faster social life. The list goes on and on. But you shouldn't dump all the responsibility in his/her lap and then just stand around waiting for something to happen. This month, convince yourself that your lover is absolutely perfect. If you need something more, initiate the action yourself. You're good enough!

**LIBRA (SEP 23 - OCT 22):** For someone who's so cool, calm and collected like yourself, the sizzling sexual possibilities of this month may seem just a little frightening. Attempt to let yourself go completely when in a sexual situation; stop trying to act like you think you should. Discard stereotypes and realize that your type is the right type. And remember, love is not something you make; love is something you fall into. P.S. Asking for loans is easy this month.

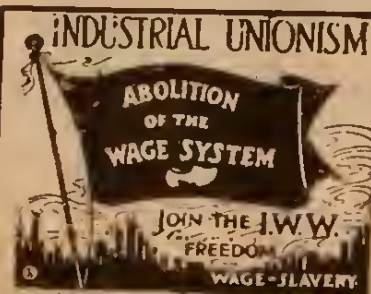
**SCORPIO (OCT 23 - NOV 22):** For those who enjoy living on the edge of survival, the abundance and prosperity of this month can be ever so slightly tedious. And when tedium aggravates your spiritual peacefulness, it's too easy to turn on the one you love. It's his/her fault that you are falling into sinful laziness and confusion. Refuse to play the blame game this month. Stop driving yourself to extremes of performance. Life is so easy if you relax.

**SAGITTARIUS (NOV 23 - DEC 21):** May brings several opportunities for you to join new organizations, some for business, some for social action and some for spiritual development. Join them all. You've been out there on your own for too many months; and when you're alone life seems cold and barsh. Being part of a team will bring back the warm and joy of your life. P.S. This is the best time of the year to get back in shape. Do the diet and the exercise as planned.

**CAPRICORN (DEC 22 - JAN 19):** Out of the clear blue sky someone new appears in your life; he/she is making daring advance, flirting like wild. Rather than being offended or scared, play this game innocently with no serious intentions. You deserve a little freedom from the rigid schedules and overwhelming responsibilities. By month's end you'll feel young and rejuvenated from top to bottom, and your little playmate will probably have found something else to move on to. It's OK.

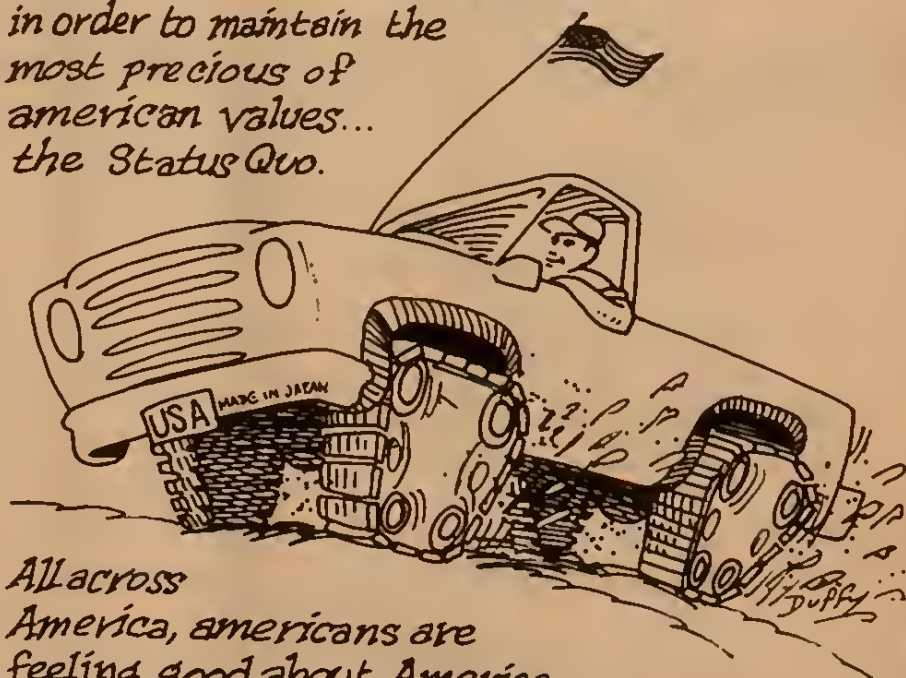
**AQUARIUS (JAN 20 - FEB 18):** Mothers, fathers, sons and daughters are your main focus of attention during this time of the year. Since you have positioned yourself as the Rock of Gibraltar, the Pillar of Strength in your family, they all look to you for approval and support. This kind of selfless devotion to others is right up your alley. However, being super-volunteer will not guarantee the authority you deserve. Refuse to let anyone use you as a doormat this month.

**PISCES (FEB 19 - MAR 20):** In public you will appear so straight and formal, but at home you're like a child in a playpen. Professional associates will be flattered by their associations with you because you seem to bring them incredibly good luck. Housemates are surprised by your capacity to instantly flip into a naked and hysterical moodiness. Bouncing back and forth between these dimensions is outrageously fun for this month, but one month is surely enough.



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